

THE NEW URGENCY FOR CREATIVITY IN EDUCATION

SCHOOL ARTS



MAY 1958 / SEVENTY CENTS



IMAGINATION

... and **CRAYOLA®** Crayons

THE CRAYOLA® MAKERS



380 Madison Ave., New York 17, N. Y.

Cover by Richard E. Schmidt, student of Don Nichols,
the Albright Art School of the University of Buffalo.

Editor

D. KENNETH WINEBRENNER, Professor of Art
State University College for Teachers at Buffalo

ROBERT SQUERI, Assistant Editor

CAROL C. LYONS, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York

Send all business mail to Printers Building, Worcester 8, Massachusetts

Advisory Editors

MANUEL BARKAN, Head, Art Education
The Ohio State University, Columbus, Ohio

ALICE BAUMGÄRNER, Director of Art Education
State of New Hampshire, Concord, New Hampshire

RALPH G. BEELKE, Specialist, Education in the Arts
U. S. Office of Education, Washington, D. C.

FELICIA BEVERLEY, Supervisor of Art Education
New Castle County, Wilmington, Delaware

DOROTHY CALDER, Art Teacher
Decatur High School, Decatur, Georgia

HOWARD CONANT, Chairman, Department of Art Education
New York University, New York

VICTOR D'AMICO, Director, Department of Education
Museum of Modern Art, New York City

ITALO L. DE FRANCESCO, Director of Art Education
State Teachers College, Kittsown, Pennsylvania

HOWARD DIERLAM, Supervisor of Art
City of Toronto, Ontario, Canada

C. D. GAITSKELL, Director of Art
Province of Ontario, Toronto, Canada

ROBERT D. GOLDMAN, Head, Fine and Industrial Arts
Abraham Lincoln High School, Philadelphia, Pennsylvania

ROBERT IGLEHART, Head, College of Architecture and Design
University of Michigan, Ann Arbor, Michigan

JEAN JOHNSON, Supervisor of Art Education
Dade County, Miami, Florida

PAULINE JOHNSON, Associate Professor of Art
University of Washington, Seattle, Washington

ELIZABETH MACK, Director of Art
City of Charlotte, North Carolina

MARY ADELINE McKIBBIN, Director of Art
City of Pittsburgh, Pennsylvania

EUGENIA C. NOWLIN, Technical Adviser for Crafts, Special Services
Adjutant General's Office, Dept. of the Army, Washington, D.C.

RALPH M. PEARSON, Author, Art Critic, Teacher
288 Piermont Avenue, Nyack, New York

ARNE W. RANDALL, Chairman, Art Department
Texas Technological College, Lubbock, Texas

RUTH REEVES, Artist, Designer, Teacher
443 Lafayette Street, New York City

PAULI TOLMAN, Supervisor of Art
City of Los Angeles, California

EDWIN ZIEGFELD, Head, Fine and Industrial Arts
Teachers College, Columbia University, New York City

Business Department

PAUL GOWARD, Business Manager

WILLIAM B. JENNISON, Advertising Manager

INEZ F. DAVIS, Subscription Manager

Advertising Representative

Midwestern: Dwight Early and Sons, 100 N. LaSalle Street,
Chicago 2, Illinois. Phone Central 6-2184

ARTICLES INDEXED IN READERS GUIDE TO PERIODICAL
LITERATURE AND EDUCATION INDEX. MICROFILM COPIES
AVAILABLE FROM UNIVERSITY MICROFILMS, ANN ARBOR,
MICHIGAN. MEMBER, EDUCATIONAL PRESS ASSOCIATION
OF AMERICA. MEMBER, AUDIT BUREAU OF CIRCULATIONS.

SCHOOL ARTS

the art education magazine

VOLUME 57, NUMBER 9

MAY 1958

The New Urgency for Creativity in Education

SPECIAL ARTICLES

- 5 Take the Lid Off Creativity, by Philip M. Barclay
- 9 Creativity for Survival, by Youldon C. Howell
- 11 Art for Scientist and Engineer, by Robert Iglehart
- 13 Snakes and Art, by Constance DeMuth Schraemeyer
- 17 Experiences in Movement/Art and Dance, by Pat Clark and Joan Lindquist
- 19 Education, Art, and Television, by Fred A. Keller
- 21 Art Expressions and the Adolescent, by Robert Henkes
- 24 Open Door Policy for Art Rooms, by Eleeda Malcolm
- 25 Why Art Education, by Frank Bedogne, Jr.
- 26 Art and Wholeness, by Everett Payne
- 27 An Excess of Art, by Vincent Lanier
- 28 Bury the Hatchet, by Harlan Hoffa
- 29 Art Teachers and Hidden Persuasion, by Ralph M. Pearson
- 32 Dirt Carvings, by Mary Hatcher
- 33 Paper Prints, by Marian J. Miller
- 34 Cooperation with the Classroom Teacher, by Pearl Greenberg

REGULAR FEATURES

- 2 Using This Issue
- 2 News Digest
- 36 Items of Interest
- 38 Understanding Art, by Hale A. Woodruff
- 42 Letters to the Editor
- 43 Beginning Teacher, by Julia Schwartz
- 44 Art Films, by Thomas Larkin
- 45 New Teaching Aids, by Edmund B. Feldman
- 46 Advertisers' Index
- 47 Questions You Ask, by Alice A. D. Baumgarner
- 48 Editorial, It Might Offend

Copyright 1958 by Davis Publications, Inc. All rights reserved. The title School Arts is registered in U. S. Patent Office. Published monthly ten times a year, September through June. Publishing, business, advertising and subscription offices: Printers Building, Worcester 8, Massachusetts. Editorial office: 400 Woodland Drive, Buffalo 23, New York. Second-class mail privileges authorized at Worcester, Massachusetts. Subscription rates: United States, \$6.00 a year. Foreign, \$6.65. In Canada, \$6.00 through Wm. Dawson Subscription Service Limited, 587 Mount Pleasant Road, Toronto 12, Ontario, Canada. Copies of back issues when available, 75 cents each—payment with order. School Arts will not knowingly insert advertisements from other than reliable firms, nor will it willingly publish either articles or advertisements which advocate procedures contrary to generally accepted principles of art education. Manuscripts and illustrations dealing with creative art activities are welcome at all times and should be addressed to the Editorial Office. Whenever possible, sharp glossy photographs of original art work should be sent instead of the actual objects, except where the work is small and two-dimensional. Manuscripts should be typed double-spaced and range from 250 to 1000 words. Although every precaution is taken to safeguard material submitted, the publishers cannot be responsible for loss or injury. Remuneration is based on the educational value of the material. A folder with suggestions for writers may be obtained from the Editorial Office in Buffalo.

using this issue

Most of the articles in this issue are related to the theme, The New Urgency for Creativity in Education. Our progress, any way you want to take it, has been slowed down by the lack of "applied imagination" in science, human relations, government, and other areas. There is a desperate need for creative imagination, as a practical necessity as well as because it is important to our dynamic, ever-changing way of life. We must be sure that every child has an opportunity to develop imagination in every area of the curriculum not only to preserve our way of life but to be sure there is a way of life to preserve. A New Zealand art educator tells how principles of creative teaching well-known to the art field were tried in other subject areas, page 5. A member of the committee which helped develop a new art program for students of science and engineering at the Massachusetts Institute of Technology discusses the study on page 11. There are some practical applications to the schools, and a Symposium on Art Education featuring views of various educators. Take another look at the contents page, and see what a variety of opinions and ideas are yours for the reading. And don't overlook the regular features. You will want to share many of the thoughts in this issue with others.

NEWS DIGEST

Mabel Hawkins, right, receives a new Oscar for teachers, from Director Smith, left, and sculptor Constantino Nivola.



Dr. Robert Squeri, new assistant editor of School Arts.

Assistant Editor for School Arts Dr. Robert Squeri, an art teacher with wide experience in different levels of education, has been named assistant editor of School Arts. This appointment, and other contemplated additions to the editorial staff, will increase the efficiency of the office and make it possible to constantly improve the quality of the magazine. The new assistant editor has been art teacher, art supervisor, and art director in the public schools. His paintings have been exhibited at the Albright Art Gallery, Museum of Modern Art, and the Brooklyn Museum. He won first prize in water color at the Sisti Gallery show in Buffalo last year. In 1954 he held a Fulbright Award in India and in 1955 made a study of community art centers in America under a Ford Foundation grant. He has taught art education students and future elementary teachers at New Paltz and Plymouth teachers colleges and is now associate professor of art at the State University College for Teachers at Buffalo. Bob, as we hope you will come to call him—just as you know your editor as Ken, was recently named by Mayor Sedita of Buffalo as a member of the Mayor's Committee for the Aged.

A New Oscar for Dedicated Teachers In connection with the twenty-fifth anniversary of the Little Red School House, an internationally-renowned New York experimental school, noted sculptor Constantino Nivola was commissioned to create a bronze statuette as a universal symbol of the dedicated teacher. This new Oscar was presented at the anniversary dinner, February 28, to Mabel Hawkins, elementary teacher at the Little Red School House. In making the presentation, Dr. Randolph B. Smith, director of the school and the associated Elisabeth Irwin High School, stated that schools wishing to give deserved recognition to working teachers will be authorized to make additional castings of the abstract statuette. Write direct to him in New York.



UNITED PRESS ASSOCIATIONS PHOTO

Fellowships Available for Art Teachers The Organization of American States announces a new fellowship program open to art teachers and other specialists who wish to do research, or to improve professional skills through graduate courses and advanced technical courses. The program is intended to help individual specialists as well as the member states and is open to qualified persons in the Western Hemisphere. It is anticipated that 170 fellowships will be awarded for 1958-59, with a minimum of 500 annual fellowships in the future. Details and necessary forms may be secured by writing to Technical Secretary Dr. Javier Malagón, OAS Fellowship Program, Pan American Union, Washington 6, D.C.

Advisory Commission on the Arts Various bills to establish a Federal Advisory Commission on the Arts have been introduced in Congress during recent years. President Eisenhower has supported such a bill in messages to Congress in 1955 and 1957. Leaders of both major parties have recognized the need for such a commission, one of its staunchest advocates being Representative Frank Thompson, Jr., of New Jersey. The current bill, S. 930, is bogged down in the Senate Committee on Labor and Public Welfare. It is our editorial opinion that such a commission is needed because we believe the arts to be as important to our way of living as other areas which even have special congressional committees and special departments in the President's Cabinet. One need only reflect on the historical glories of Egypt, Rome, Greece, and other civilizations and ask ourselves what kind of priority our nation gives to culture today. A pitiful example of our ineptitude is the contrast between our art representation at the Brussels World's Fair and that of other countries. We who believe so much in art should take the time to urge that Bill S. 930 be reported out and acted upon at this session. Write your letters to Senator Hubert H. Humphrey, co-sponsor of the bill in the Senate.

Connecticut's Arts and Crafts Workshop The thirteenth summer arts and crafts workshop offered by the Connecticut State Department of Education will be held at Willimantic State Teachers College from June 23 through July 4. Studio courses for teachers, hobbyists, and craftsmen will be given by outstanding craftsmen-teachers. Both graduate and undergraduate credit is available for those who desire it. The tuition fee is \$30.00, with two weeks' room and board only \$33.00. Craftsmen and teachers come from various parts of the United States and Canada. Accommodations are limited to 200, who live together in the dormitory. We could write a book on that but we won't, except to say that the food is really excellent. For your copy of the current bulletin, write to Kenneth H. Lundy, director, P.O. Box 2219, State Office Building, Hartford, Connecticut.

High School Workshop at New Paltz The State University Teachers College, New Paltz, New York announces its fifth summer workshop in art for high school students, to be held

at the college August 10-22, 1958. Attendance will be limited to sixty high school juniors who have shown promise in art. Participants may work in drawing, painting, sculpture, and crafts. The fee of \$50.00 for the two weeks includes meals, dormitory room, instructional costs, and transportation on field trips. Application forms must be returned by May 16, and are available now from the director, Larry Argiro, State University Teachers College, New Paltz, New York.

Syracuse Symposium on Creative Arts The second invitational Symposium Conference on Creative Arts Education is scheduled for July 29-31, 1958 at Syracuse University. Speakers will include Dr. Brewster Ghiselin, Dr. James Mursell, Dr. Harold Taylor, and Seymour Robins. A panel will be moderated by Carl Reed. There are no fees. Registration forms may be secured by writing Dr. Michael F. Andrews, 32 Smith Hall, Syracuse University, Syracuse 10, New York.

New Eastern Arts officers are Vice-president Ruth Ebken, President Harold Rice, and Secretary Lillian Sweigart.



Visitors to the National Gallery of Art may choose to use an electronic guide service with private radio art lectures.



all eyes are on



MAGI-PAINT

Bright, vibrant, smooth-blending colors and rich creamy consistency, combined with convenience and economy, make MAGI-PAINT the powder finger paint that is ideal for school use. MAGI-PAINT is non-toxic—free of grit—harmless to the skin and non-staining. You'll be pleased to know that MAGI-PAINT actually costs less than inferior school-made substitutes. This wonderful powder finger paint by Milton Bradley puts a rainbow of infinitely varied colors, blends and hues at your finger tips quickly and easily.

Insist on MAGI-PAINT

MILTON BRADLEY COMPANY

Springfield 2, Massachusetts

Creativity should not be confined to the art room. There are many school areas where the same emphasis on highly personal statement can be productive. New Zealand art educator reports on experiment.

PHILIP M. BARCLAY

For quite a period now we have worked with our creative activities all on our own, poles apart from the rest of the school. Not because we seek to produce nations of Rembrandts, not because there are not enough pictures to go around, but because we realize that the fundamental of education is the individual and what he can evolve from the best of what he is. While our confreres have sought to feed



Face mimes were lots of fun. This one renders "Good News." Children would not react like this to repressive methods.

TAKE THE LID OFF CREATIVITY

into the embryo adult facts and systems and to polish the faculty of memory we have tried to build our work around exercises planned to draw out opinions and solutions which are shaped by the personalities of the people by whom they are shaped. Until comparatively recently the best we could hope for was that other teachers might admit that our methods might be suitable for the art room. Of recent times, however, the unquestioned worth of this liberation of the individual in this one area of the curriculum has become apparent to others to such an extent that the time is ripe for us to give a lead to our associates as to how creative approaches might be introduced in a number of other places with results no less thrilling or personal than those we obtain in paint.

For art is not the only subject on the curriculum that lends itself to the highly personal statement. There are many areas where the lid can be lifted off and the stuff of which we are made allowed to color what we do. Creative work can play a considerable part in music, dramatic acting, dance, mime, writing, movement and handwriting at least. Despite all that we have done I am inclined to think that movement is the key area in the creative activity field. It appears to be fundamental. It is the mainspring of dance, of acting, of handwriting, of much of music and has no small influence on the act of drawing or painting. In its pure form it relies on what Stone in "Story of a School" (British Ministry of Education) has described as "a oneness between the

Another pantomime produced this captivating "Menace."





emotional self and the physical body," and involves no tools such as the pen or brush.

The rest of this article is an attempt to describe some experiments in the carrying over of the methods of the art room to other fields as suggested above. They could have been done in a thousand other ways but the author happens to be an art teacher interested in the trial of art teaching method which has proved successful in freeing youthful personalities in paint. It is very simple because all self-searching needs to be introduced in easy stages. It involves no world-shattering results because the children and student teachers are normal, ordinary people whose answers are personal and spontaneous rather than brilliant. It is based on experience because this is the springboard of imagination. The results are not examined, criticised or presented over the footlights for these are the enemies of self-expression in ordinary people.

Schemes and programmes are apt to be dangerous and limiting but what follows is a full description of how we went

Trevor's "Menace" is rather engaging in facial pantomime.

about it. There were two groups involved in the experiment—fifteen first year student teachers (17 to 18 years) and a composite class of school children from a nearby country school (5 to 12 years). We worked singly, in pairs and in groups. Nothing we did was, at this stage, polished or "corrected." The Mime section has been treated in full. The remainder are somewhat shorter to save repetition and to shorten the description.

Mime We began with mime because it is movement to a definite purpose and because it seemed to offer the least likelihood of self-consciousness which could so easily strangle the experiment before it had got started. We used the whole figure at first and then, by means of a black curtain with holes cut in it, we limited ourselves to just the hands, or the head or head and hands because movement of these seemed to us to be equally applicable. We tried the stimulation of music as we had in painting and found it, if anything, more suitable. (a) In circle facing outwards. Boys mime shaving, girls "new hat." (b) In groups of 3 or 4. A suitcase or box is placed on the floor and is supposed to be ticking mysteriously. Group mimes curiosity without touching the case. (c) Groups of three or four prepare a mime on such subjects as disbelief, fear, excitement, joy, and try to see how long remainder take to pick the subject. (d) Hand mimes through holes in a drape. Hands to mime such themes as "I have nice hands," begging, surprise, violent death, cringing, fear, no hope, "All the perfumes of Arabia will not sweeten this little hand." (e) Head and hand mimes—as for hand mimes. Despair, pleading, accusing, indecision, thinking, headache, hallucinations. (f) Head mimes (these were rather inhibited and might be left until a later session). Indecision, fear, pleasure, bad news, determination. (g) More advanced single mime. Prepare a mime to last two minutes on one of the following: A woman at a tea party, a person at a reunion, a five-year-old child on the way to school. (h) Advanced group mime. With background music as a coordinat-

A child mocks "Sleep" at left. The head and hand mime at the right, depicting "Hallucinations," is by a college student.





Hands mime "Pleading," "Wringing out washing," "Perfumes of Arabia will not sweeten this little hand," and "Drowning."

ing factor only, mime Black Hole of Calcutta. We used "Adagio for Strings."

Mime can be introduced to very young children by miming various activities to the tune of "Here we go round the mulberry bush," stopping at "This is the way we —" and miming simple actions such as clean our teeth, clean our shoes, comb our hair, etc. Another method which worked well was to say "You are a —" and let the child mime the characteristics. We used tiger, old, old man, elephant, excited puppy, teacher, with success.

Dance We considered dance as movement with emphasis on a pattern of organization. The organization is an individual matter or one for a group to work out with independent variations coordinated by the music. At no stage is arrangement done by one individual nor is one person dominant. We found all dance work better suited to groups than to individuals. (a) Dance based on mood imparted by the music. Music may be in any desired form and drums will be found particularly suitable. (b) Dance to theme such as Indians round a stake, spearing flatfish, etc. (c) Dance with emphasis on graceful movement to suitable music. (d) Dance with mood such as caution, fear, stalking, not interested.

Acting We hesitated to use the word "drama" because it is so closely associated with the idea of a producer and usually involves the use of written plays. We created a situation and left the individual to work out the necessary acting and dialogue more as a study of human beings than as an entertainment. (a) Single person acting and speaking

aloud the thoughts of child on way to school, person caught by the tide, daydreamer, man desirous of meeting a girl. (b) Simple actions and words for making a request, seeing a joke, meeting another person, when playing a part of a timid, arrogant, uneducated, quick-tempered person. (c) In pairs. One trying to sell something to the other, one trying to impress the other, capping each other's stories, trying to talk his way out of a traffic summons. (d) Group. One addressing the remainder and giving them bad news, better prospects, evidence of betrayal and the remainder reacting suitably. (e) Group acting to produce feeling of pathos, social indignation, resentment, laughter.

Writing We felt that sincerity and force of expression were of prime importance. (a) Write a passage describing one of the following: an unusual person, a landscape with definite characteristics, a building with a difference, a strange event. (b) Write an account of your thoughts on being told that you had—won 10,000 Pounds, been caught stealing, been told that you were dying of cancer. (c) Write a passage calculated to arouse a feeling of horror, humour, fear, indignation. (d) Compose a piece of poetry on some place or person known to you. (e) We found that such subjects as two bad boys, an animal and its habits, after dark, worked well in the school group. As a group we tackled and worked out a short story on a Haunted House. Both the student teacher and the school groups produced very interesting and sincere writing without any preparation.

Movement Movement is so much wrapped up in the other areas that it is difficult to isolate it for consideration as



Pantomime "Bad News," above. Movement to music, below.



An example of creative writing by a college student, below.

RUINED HOUSE

It was midnight.

There was a queer, dark atmosphere in the air as I entered. The door, which was ajar, creaked as it was pushed open, and with a deep muffled thud hit something behind it. Inside it was black as pitch. As I stepped in, a sticky, coarse cobweb, naked and twisted, gripped my face. As I lifted my hand to clear my face I struck something wet and clammy that fell on my bare feet. I stepped back and shuddered—wiped the cobweb from my face. A little ray of light slid in through the crack in the wall, casting a shadowy glimmer on a dust-covered box. I heard a click—then another—then a long, drawn-out silence before a gurgling noise that echoed through the dark building and died away.

The moon showed a light circle through the rough sacking across the broken window and I could now see slits of light through several cracked panels of the wall. The wind from the open door stirred the still air—a cold draught circled round, making the feeling of emptiness and desolation even stranger. The pitch black shadows crept along the dusty wall as the moon moved across the sky, then disappeared into darkness as it went behind the clouds. As I put my hand out to feel what was in front of me I felt something rough and coarse with jagged, torn edges. As I was feeling it something crept onto my hand and with what seemed like dozens of legs, started climbing up my arm. I tried to brush it away but it clung on and wouldn't let go. I tried again and this time flicked it off. With a thud it fell to the ground.

I turned round and ran for the door.

a separate activity. It is so close to both mime and dance that it is almost impossible to draw a firm line between them. However, we found that free movement was quite the best loosening-up exercise in our series. In addition we tried moving in the mood of various music and drum rhythms and movement with a theme such as moving forward as though afraid, as though stalking something, as though threatening, as though ignoring somebody.

Music Since music is somewhat of a closed book to me this sphere presented somewhat of a problem. However, we chose a recorder as the most suitable instrument and once again agreed that sincerity and force of expression were the most important aspects. (a) We composed short pieces of a few bars illustrating happiness, sadness, peacefulness, anger. (b) We tried such themes as—a solemn, moving piece of music suited to a coronation, a slow river moving faster as it comes to rapids, goes over a waterfall, chums round in the lake below the falls and finally moves off slowly again. Some quite fascinating pieces were created.

Throughout the whole series members kept records of the degree of difficulty of the problems set. The face mimes were the only activities to pose any difficulties for the student teachers while some of the older boys were most self-conscious in the dance area. Otherwise, the results were most exciting and some slight indication of the rewards that will follow from creative teaching in these fields.

Philip M. Barclay is head of the art education department at the Ardmore Teachers College, Auckland, New Zealand.

Impromptu children's version of the "Black Hole of Calcutta."



YOULDON C. HOWELL

In the creative capacities of today's children lie our greatest hopes for freedom and a better world tomorrow. In every area of education there must be an increased effort to develop this creative power.

CREATIVITY FOR SURVIVAL

Harold J. McNally, writing in *The National Elementary Principal* for May 1957, reminds us that, "The United States, with little more than six per cent of the world's population and less than seven per cent of its land area, now produces and consumes well over one-third of the world's factory-produced goods." This also is a tribute to science and technology and, if we are to be honest and objective, we must give American education its rightful recognition.

Rear Admiral H. G. Rickover, U.S.N., in a statement appearing in the December 6 issue of *U.S. News and World Report*, while critical of American education, points out that, "In the fields where she (Russia) wants to excel, her education is certainly of the best. In other fields this seems doubtful." Each country, whether it is the USA or the USSR, develops a system of education consistent with its basic philosophy. In our country where freedom and human dignity are important, education is designed to serve mankind. In Russia, education is controlled to meet the political needs of the all-powerful state. Many of our leaders fear that out of an hysterical appraisal of education we may fail to keep a balance. Our own President Eisenhower said in a recent speech, "What will be needed is not just engineers and scientists even though these will be of vital importance. We must also have a people who, in every field, can meet intricate human problems with wisdom and courage."

Lawrence G. Derthick, U.S. Commissioner of Education, expresses the same viewpoint when he states, "All of our schools must put more emphasis on the teaching of foreign languages, science, mathematics, world geography, other cultures and the humanities. It is crystal clear that we must stress increasingly the principles and meaning of democracy." The success of our economic system with its ever-expanding production of goods and services for the common good should stand as proof for the validity of our democratic way of life. Let us also remember that the free American school is a vital part of this system. Dr. James P. Baxter, President of Williams College, is quoted in *Scholastic Teacher* for

December 6 as saying, "Schools and colleges must see to it that the scientists know something about the liberal arts and the art students have a better preparation in science. There is no necessary conflict if we don't lose our sense of balance."

Sputnik should not stampede Americans into accepting Russian education as an answer to our problems. Instead, it should alert all citizens into a realization that our schools should be given an equal chance to demonstrate their superiority in terms of our purposes. This means more money for education in relation to national income. More incentives for youth to continue their education. More status and recognition for teachers. Perhaps most important would be to reduce class size to a ratio more comparable to Russian schools.

The historic advent of launching a man-made satellite caught the American people entirely unprepared to accept the fact that Russia, a competitor, had succeeded first in reaching this scientific goal. This experience should help us to understand the feelings of alarm and fear that spread throughout the world when our country dropped its first atom bomb. Such advances in science tend to rock the very foundations of society.

The immediate reactions to the situation have been hysterical and void of sound scientific reasoning. The drive is on to find a scapegoat. For some, it is the school. On the basis of this single achievement of the Russians, our educational program suddenly becomes inadequate. The State Department Bulletin for November 25 presented an article entitled *Science in National Security*, in which it is stated, "Certainly we need to feel a high sense of urgency. But this does not mean that we should mount our charger and try to ride off in all directions at once." It then goes on to say, "What the world needs today, even more than a giant leap into outer space, is a giant step toward peace."

"We must not copy Russia," states Dr. John R. Dunning, Dean of the School of Engineering at Columbia University. "The Soviet Union commits the folly of conscripting students

and dragooning engineers." This folly we must not commit. As Dr. Dunning points out, "The voluntary principle is the very thing we are defending in the cold war."

As educators we cannot escape our responsibilities for helping youth prepare for their future. This can only be defined in terms of change. We cannot comprehend the future in terms of the present or the past. History teaches us to prepare for change.

Margaret Mead is quoted in *The National Elementary Principal* for April: "Our greatest resource is not just the next generation—a self-evident truth—but is to be found in the unused capacities of childhood as a period of life. Mankind fights a long battle with tendencies toward disorganization, concentrating energy to produce, in select places, higher forms of organization. In our present emergency, with the urgent need to develop skills to deal with an inter-connecting world supplied with immense sources of energy which can be either constructive or destructive, we need to tap new sources of rapid invention. If we could accord to the imagination of childhood the same sort of recognition and understanding that we have given childhood impulses and childhood rights, we could go a long way towards bridging this gap between our resources and our ability to use them. Throughout the world today there is a beginning realization that we are entering an era in which greater demands than ever before are going to be made on human ability to learn, to teach, to execute, to invent, to dream, and to relate to other men and the universe."

If science and mathematics are to serve as they should the needs of mankind, we must continue to think of them as means and not ends. This makes it imperative to continue a program of education which is well-balanced in the humanities, science and technology.

In the future, creativity will play an ever-increasing role in education for survival. As leaders in the field of education, we should never encourage an expansion of the arts beyond what is consistent with a well-balanced program of education. My plea in this article is not for more classes in art, but rather a recognition of the importance of creativity as an essential in the educational experiences for all young people who are soon to assume their adult roles in a democratic culture. Such a goal is beyond the scope of any individual department or course. It becomes the responsibility which must be shared by all teachers. It implies that within each subject matter area there will be a concern and emphasis placed upon the importance of creativity.

Competition between the great powers of the world is not merely confined to science and mathematics. This struggle is only a by-product of the more significant one which is going on in the realm of ideas and philosophies. American youth can more than meet this challenge if American education provides youth with an opportunity to develop their creative powers.

Youldon C. Howell is coordinator of art education, Pasadena City Schools, Pasadena, California; leader in profession.

Sometimes the cartoonist helps us get a better perspective as in these cartoons related to current hysteria, used by courtesy of artist George Lichty and Sun-Times Syndicate.



"A program of subsidized science might work well with our program of subsidized football, gentlemen! We could stage rocket firing exhibitions between halves." (Used 1/30/58)

"If we're old enough to have to take math and science to defend our country, we're old enough to drive." (2/18/58)



ROBERT IGLEHART

The imaginative aspects of science and engineering are too often overlooked in the popular mind. Here are some reasons for the increased attention given to art at the Massachusetts Institute of Technology.

ART FOR SCIENTIST AND ENGINEER

Our appreciation of the critical importance of creative science and engineering is certainly not a new thing, but the recent Soviet scientific advances have dramatized this importance in the public mind and made it a matter of grave educational concern. The re-examination—which this concern dictates—of the objectives and programs of American schools should be welcomed by all of us who teach. The re-examination of objectives and programs is, of course, a continuing obligation of every faculty. I have been asked to comment here on one such study—one which is of special interest in connection with our current concern with the education of scientists and engineers.

In the fall of 1952 the Massachusetts Institute of Technology organized a Committee for the Study of the Visual Arts.* The work of the Committee, chaired by Bartlett H. Hayes, Jr., was carried out with the guidance and understanding assistance of Dean John E. Burchard of the School of Humanities and Social Studies at M.I.T., and was financed by the Carnegie Corporation of New York. The Committee's Report, prepared by Mr. Hayes and published in the spring of 1957 by the Massachusetts Institute of Technology, is titled "Art Education for Scientist and Engineer." This interest in art education, on the part of our most famous school of science and engineering will, I hope, be noted by those who are currently discussing the revision of curricula. The new art program, inaugurated in the fall of 1957, joined outstanding programs in music and literature to provide practical and theoretical experience in the arts for M.I.T. undergraduates. In addition to course work, the Institute schedules regular exhibits of modern and historical art, and a notable concert series. There are several student musical groups, and the library includes a large record collection and excellent listening facilities.

*John Coolidge, Director, William Hayes Fogg Art Museum, Harvard University; Robert Iglehart, formerly Chairman, Department of Art Education, New York University; now Professor of Art and Chairman of the Department of Art, University of Michigan; Bartlett H. Hayes, Jr., Director, Addison Gallery of American Art, Phillips Academy, Andover; Charles H. Sawyer, formerly Director, Division of the Arts, Yale University; now Director of the Museum of Art and Professor of Art and Fine Arts, University of Michigan; and James Johnson Sweeney, Director, Solomon R. Guggenheim Museum, New York City.

In his foreword to the Committee Report, Dean Burchard points out that a neglect of the visual arts is not abnormal in the American university. "For many of these universities," he says, "the less said about the program of education in the arts, the better. In many, where programs of scholarship and criticism are well established, there is still little attention to the laboratory experience for which no amount of discussion is any substitute at all. . . . As I have said many times, a great many young men and women are graduated from our institutions of higher learning visually illiterate. Art and architecture will not flourish in any culture unless there are both talented artists and sensitive customers. . . . In this [report] we are concerned particularly with the problem of what, if anything, a technological institution does to discharge its responsibility in such matters."

The Committee, in its various meetings, heard from a number of distinguished consultants. These included faculty members representing the major departments at M.I.T., and eminent men from the faculties of Yale and Harvard and from Phillips Academy at Andover. One of the most provocative sessions was that held with a group of twelve M.I.T. students, representing the four undergraduate classes and the graduate level. The faculty consultants, in varying degrees, all felt that an experimental art program was a logical extension of the Institute's program. In general, I think it fair to say that the greater interest was expressed by those in theoretical sciences (mathematics and pure physics) and the lesser by those representing applied sciences (civil engineering, architecture, etc.); and a similar pattern of interest was shown by the students. There appeared also, as noted by the students themselves, a tendency for the younger men to conceive their educational needs in a narrow technical ("practical") fashion, and for the upperclassmen to recognize broader needs and to respond more readily to ideas and experiences in a more general sense.

The Committee, in its Report, is concerned with the role of art education in the special education of scientists and engineers, as well as in the general education which will aid the specialist to use his influence wisely in community and national affairs, and which enriches his life as an individual. The point was made in many of our discussions that the imaginative and esthetic aspects of science were often overlooked by the popular mind, and in consequence



COURTESY HAYDEN GALLERY, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Calder exhibition at Massachusetts Institute of Technology. Exhibits like this are for future scientists and engineers.

the entering M.I.T. freshman often misconceives the nature of science itself. The Institute's concern with imaginative thought was made very clear, and it was felt that the study of the arts might logically be expected to contribute, through its imaginative emphasis, to the process of scientific thought itself. In the words of Professor Nathaniel Frank, Head of the M.I.T. Department of Physics, "... the important potential of a visual arts program to stimulate a student to make speculative excursions in the realm of abstract thinking should not be overlooked. Remote from direct sensory perception, modern science and engineering lean heavily on methods of indirection."

The Institute, like other first-rank scientific schools, does not see its educational function simply in terms of specialized training. "If . . . a scientific civilization is to be a good civilization," writes Bertrand Russell, "it is necessary that increase in knowledge should be accompanied by increase in wisdom. I mean by wisdom a right conception of the ends of life. This is something which science in itself does not provide." No educational program, in itself, can assure wisdom, but M.I.T. is keenly aware of the fact that its graduates, as a group and as individuals, will have influence not just in their professions, but in their communities, in industry and business, and in government. The addition of the visual arts to the humanities program of the Institute is a recognition of the faculty's belief that experience in this area is sufficiently important to require its formal inclusion in the curriculum.

The Committee Report, in addition to recommendations concerning course work, also calls attention to the impor-

tance of a more carefully developed visual aids program; to the role of the Institute's Hayden Gallery; to the resources of the Boston area; and to the value of studio facilities which can be used both for teaching and for recreational use. The M.I.T. faculty has adopted the Report in principle, and two new courses in art were offered in the fall of 1957. Other recommendations will be acted upon as space and personnel permit. The art program is being developed under the auspices of the Department of Architecture whose staff includes men like Gyory Kepes and Richard Filipowski, of great competence. Some teaching is also being done by visiting professors.

Those of us who served on the Committee were impressed not only with the interest and understanding of the M.I.T. faculty, and with the possibilities of a vigorous visual art program at the Institute, but with the wide implications which are suggested by the study and by the establishment of the visual arts as an area of teaching in a great school of science and engineering. World events since the Report was published, and the new public interest in educational content have underscored these implications. I hope the Report will be widely read and considered, and that the experimental work of M.I.T. in art education will receive the attention not merely of art teachers but of administrators who are re-evaluating the contributions of the arts to special and general education.

Robert Iglehart was a member of the committee which made the study described. He is chairman of the department of art, University of Michigan; one of our advisory editors.

CONSTANCE DeMUTH SCHRAEMEYER

Coils of clay may be lovable snakes to children and repulsive reptiles to adults who lack the spirit of play. A record combining music and poetry assisted future teachers in their first experiences with clay.

SNAKES AND ART

"I ended up by making a snake, and that's exactly how I feel!" This response voiced by a future elementary teacher in her first encounter with clay modeling is a typical expression of dissatisfaction with an art activity in which there has been no involvement of a play spirit. Not only did this college student (soon to be a teacher of children) dislike the clay—she felt like the lowly reptile she had modeled.

How different are her feelings from those of a little four-year-old child who has just finished rolling the clay into coils. Snakes, also! "See, here are two little snakes; they are sleeping on the rug—taking their nap. One is a boy snake and one is a girl snake!"

To the college student the first experience of modeling clay has meant very little to her other than to reinforce her

From a lump of clay, snakes are created. These common creations indicate very little of the meaning of the experience to clay modelers, a four-year-old child and a college student preparing to be an elementary teacher. We need to discover why the older student has inhibitions which prevent the kind of creative play the preschool child exhibits to provide release.

PHOTOS COURTESY DON WINDSOR AND PHOTOGRAPHIC SERVICES, UNIVERSITY OF FLORIDA, GAINESVILLE





PHOTOS COURTESY PHOTOGRAPHIC SERVICES, UNIVERSITY OF FLORIDA, GAINESVILLE

Once an older student identifies with his material, he achieves satisfaction in developing an idea. The hand is the best tool for working with clay. These forms were modeled directly by future elementary teachers at the University of Florida.

deeply ingrained opinion of herself that in some way she lacks the ability to create and gain enjoyment from a so-called "free experience." She is not alone nor exceptional. Her feelings are echoed in other students' words—honest responses, such as the following: "It has been a long time since I have worked with clay. At first I couldn't get into 'the mood.' I just pushed the clay into forms which always seemed to resemble embryonic chickens. But I didn't think an embryo was quite the end product I wanted, so I just played with the clay." Or another: "I really didn't care too much for working with clay. I can see where children might enjoy it; although I can remember I never liked it when I was a child."

Why do these students (and future teachers) not feel the excitement and satisfaction of such a basic art activity as modeling with clay? What has developed a tightness and inhibition deep within themselves which prevents the kind of creative play which a preschool child so joyously exhibits? Is it a matter for deep concern? I believe it is. In fact, I believe this problem must be recognized and faced before we can discuss and devise techniques to release and free the student for creative production or teach him to appreciate the value of art expression for growth.

Is it not paradoxical that in our present-day culture of a freedom-loving people, we find few college students who come prepared to liberate their imaginative vision more fully? Why must he first be awakened into the possibility

of his own potential—shocked, pushed, encouraged, and guided into a state of believing that he is capable of originality, before he can produce tangible results? In a democracy which is based on the idea of the uniqueness of each individual and the necessity of his contributing to the welfare of the whole, we are faced with the dilemma that the average college student merges himself and reduces himself to a common collegiate standard in order to avoid the necessity of standing alone in his own right. This is the age when the college campus offers more social freedom than ever before. If they abuse that freedom it is in part due to an educational system which has practically ignored the training of the imaginative and unique potentialities possessed and clearly exhibited by children of preschool age.

In each art education class we face first the problem of breaking the barrier of fear, indifference, and boredom which the student may have carried over from his initial baptism to the arts and which has been reinforced by a stereotyped catechism of rules and formulae. Unless we break his "apathy-barrier," we fail; for when students do not feel the challenge of an idea which originated in their own imagination grow into a satisfying end product, they soon become disinterested with the whole process of art. For example, the students described above were not adequately stimulated and guided. As a result, they may unconsciously attach their frustration to the clay as a medium, and may as future classroom teachers avoid the uncomfortable experience of

having to motivate a clay activity. Even if they consciously try to overcome their feelings, some of their fear will rub off and result in a routine activity which lacks enthusiasm and excitement; consequently, their pupils in turn may also be denied a truly rich experience.

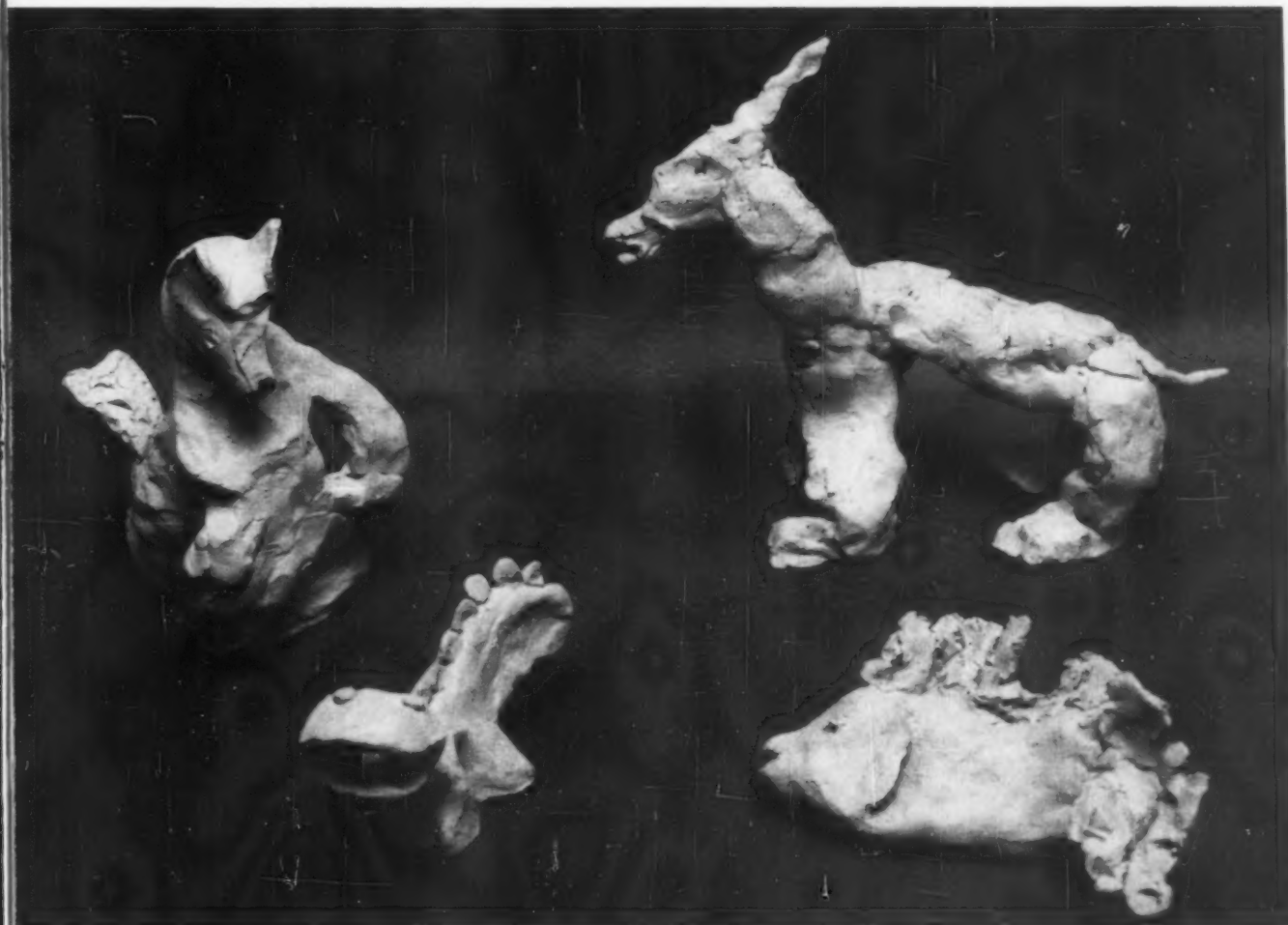
I believe that there are many ways to give a future teacher an understanding of the considerations involved in motivating children without asking him to act as a child or "pretend you are in the second grade." This quite rightly may insult his sophistication and intelligence as a mature individual. Neither can one always successfully use an approach which assumes that because the student has the proper knowledge and materials he can motivate himself. No amount of reading, discussion, and writing can replace one laboratory activity in which he has truly felt the creative spark within himself come alive and infuse his whole being. Conversely, one bad experience may inhibit his progress more than we can realize at the moment, for most students

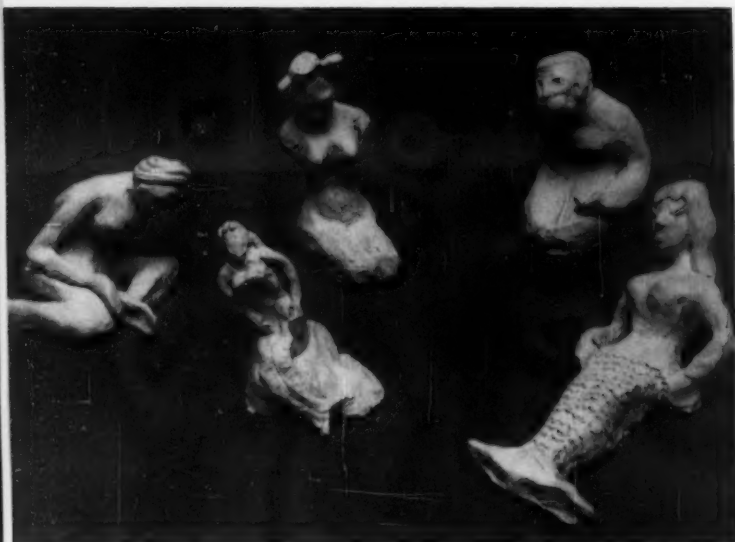
tend to hide dissatisfied feelings. Guilt feelings are associated with their inability to be original.

I have observed that the success of an art lesson rests not only upon adequate materials, time, and space; but also upon presentation. I believe that we must utilize as many stimuli to the senses as needed to keenly motivate and awaken the students to their own feelings. Many times I have found that music, if carefully selected and presented, can serve as a springboard for an emotional identification with materials. Especially has this technique been used successfully to stimulate freedom in the use of brush and paint. Now, I felt that if students could easily achieve an easy and relaxed manner in handling a strange tool through rhythmic stimulus, it might be relatively simple to stimulate their tactile and kinesthetic senses in the direct handling of the clay by incorporating a musical or auditory stimulus.

Happily, I discovered a record which combined both music and poetry, the kind which I believed would appeal

Strange, imaginary animals and fish were created. Even though they may be technically crude, they suggest life and movement. No amount of verbalization can replace a studio activity in which the student has truly felt the creative spark come alive.





Suggestion from poem about mermaids liberated students fearful of human figure. Skill unfolded as they worked.

to my college students. I selected Saint-Saëns, "The Carnival of Animals," which could be used at lower age levels, also. This Columbia record (CL 720) has new verses by Ogden Nash spoken by Noel Coward, which make it especially captivating and entrancing to its listeners. My students were no exception and as they squeezed and worked the large lumps of clay into a soft consistency, they enjoyed such witty lines as: "Elephants are useful friends Equipped with handles at both ends. They have a wrinkled moth-proof hide; Their teeth are upside down, outside. If you think the elephant preposterous You've probably never seen a rhinosterous."

As the students listened to this rather satiric orchestral work, they began to develop freedom of expression. It was as if they felt free to take liberties with their clay as Nash did with his words. Some created strange new animals of their own; others tried to express the feeling of life and movement in the animals of the verses. The class was not overly concerned with "right" proportions and outward appearances of their animals, which many times leads to a tightness in the final product. It was interesting to see several students courageously attempting the human figure, which is usually avoided by beginners in both drawing and clay because it is considered too difficult. The figure was first suggested to them by the following lines: "Some fish are minnows, Some are whales. People like dimples. Fish like scales. Some fish are slim, And some are round. They don't get cold, They don't get drowned. But every fish wife Fears for her fish. What we call mermaids And they call merfish."

The students once freed to use their imagination became more exploratory in the handling of the clay. Pulling, pounding, squeezing, smoothing, scratching, and crimping—

all self-discovered techniques of modeling which each individual found most suitable for his personal expression. Fingernails or sticks were used to texture the clay when needed. After finishing, the class exhibited surprise and enthusiasm for the many unique forms. They displayed an almost childlike attachment for their clay forms, and being unable to immediately throw them back into the clay jar, arranged them as an exhibit on a classroom table.

The comments written after this laboratory experience indicate students can make a fully satisfying product. The first lesson need not be a time of frustration and unreleased tension. Such statements as the following were written. "I haven't touched any clay for a long time. It kindled a spark, I feel, and I would like to try to fashion something bigger." Many students felt the need to embellish their evaluation with a few original lines of verse. We can note that an art activity begun and carried through creatively may lead to new avenues of expression, awakening the imagination and contributing an incentive to wholly identify oneself, which leads to growth and a sense of well-being as an individual.

Constance DeMuth Schraemeyer is assistant professor of education, University of Florida, Gainesville, Florida. She has done graduate work at Columbia University. Photos are by courtesy of Photographic Services of the University.

A future elementary classroom teacher at work in a class of the author. Teachers need to lose their fear of materials.





Wet chalk drawing by a boy, following a discussion of movement on a basketball court or in a classroom. Circles are seats.

Experiences in movement/art and dance

How closely are physical expressions related to art expressions? Two future teachers sought the aid of a class of fourth and fifth grade children to study these relationships. Here is what they discovered.

PAT CLARK AND JOAN LINDQUIST

How closely are the feelings, movements, and other free expressions in art related to uninhibited physical expression on the same theme, and with similar motivation? Are there comparable thought and action responses to common stimuli in such widely diverse areas as art and physical education? Two future teachers at Bemidji, Minnesota State College sought the aid of a class of fourth and fifth

grade children in a four-week study of these relationships. The success of the experiment can be measured in the interest and eagerness shown by the children, as well as in conclusions which seem to be indicated. Walking, skipping, running, hopping, twirling, bending, stretching, throwing, and other physical movements have felt kinesthetic responses which may be reproduced with strokes and forms in art media. The concept of design has new meaning when the relationships are clear.

Records were played, and the music was discussed in terms of whether it felt jerky, bumpy, smooth, or round and round; and whether it made one want to jump, run or twirl, depending upon the accent, beat, and tempo of the composition. The discussions and interpretations made in the dance class were carried over into the art class, when busy fingers reproduced lines, forms, and colors in accordance with the mood and movement that were felt. As in any creative activity where the child is free to express his own feeling, the perception of one's self and one's own move-



Girls abstracted line movements from dance activities in art.



Chalk design based on levels described in the dance class.

Table print done to music. Lines followed phrases of music.



ment was important and different. Boys who had had no experience in the dance class abstracted patterns from track activities in their physical education program, such as hurdle leaps and pole vaulting. Girls abstracted line movements from their dance activities in terms of color, mood, and story. All these activities, dance, track, music, evidenced a parallelism when expressed through the art media. Form, shape, and pattern became unlimited in space and became more meaningful to the participant as he expressed them on paper. Creative thinking increased as new types of movement were discovered and new ways of portraying them developed.

The teachers endeavored to use a common vocabulary to describe the original responses evoked in both art and dance. Such words as pattern, contrast, lines of movement, straight, curved, vertical or horizontal lines; cool or warm color as related to mood and movement; space, and levels, were used by pupils and teachers to develop a feeling of continuity in the areas. Levels refer to different heights used in dance, such as standing, sitting or lying, which make interesting patterns as the eye follows a dance.

During one class period children observed colors in theatrical gels and lights, and selected colors which they felt went with music recordings played. Then they created dance movements to go with the color and music. Locomotor movements of jumping, skipping, running, hopping, leaping, and walking were applied to various moods. Asked to express happiness, most preferred the color blue, and with blue floodlights and happy music they hopped, skipped, ran, walked, grouped together and moved as a unit, or used ballet movements. They selected the color green to represent sadness, and responded to sad music by moving slowly and using flowing movement, usually with their arms and hands. They depicted jealousy with the use of red floodlights, and reacted to the music selected with large arm and leg movements, usually with a child close to them. When the lights were switched to yellow and the girls were asked to interpret it, some did ballet movements, some walked, and some leaped. Art expressions in their afternoon class closely reflected the various experiences and interpretations of the morning.

All children did not respond in the same manner to the same stimuli, like the child who ran around and around the floor during all the moods presented, or the child who moved slowly along the wall and paid no attention to her peers. A single piece of music brought forth many different kinds of personal abstractions and reactions which were reflected in the art activities. A dynamic group situation resulted and several individuals who had been irresponsible in the past became interested in an art medium.

Authors prepared article while senior students at Bemidji State College, Bemidji, Minnesota. Pat Clark now teaches at Redlands, California, while Joan Lindquist teaches at Farmington, Minnesota. They wish to acknowledge the help of Russell Sawdey, Myrtie Hunt, and Mrs. Ila Mae Talley.

FRED A. KELLER

How can television be an ally for art education and not a destructive force? The program manager of a prominent station, WBEN-TV, lists some of the ideas back of a highly successful television art program.

EDUCATION, ART, AND TELEVISION

Editor's note. It seems almost incredible that the program manager of a leading television station would be so widely acquainted with art, education, and art education, that he is able to speak on a professional level about our goals and our problems in reaching them. In giving us this outline of the basic considerations which are responsible for one of the most professionally-acceptable creative art programs on any commercial television station in America, the author performs a distinct service to art education. He frankly and accurately lists both advantages and disadvantages of the schoolroom art program in comparison with the television art program, and tells us how television may supplement and complement professional objectives of the creative teacher.

The presentation of art education in any media of communication depends on the teacher's conception of the nature of art and the nature of the educational process.

EDUCATION

A Definition according to ends. **1 Traditionalist**—absorption of a body of knowledge and techniques handed down from the past. **2 Progressive**—a process of self-discovery and self-enlightenment employing that from the past which works to satisfy present needs and solves present problems but which encourages free search for better ways and means to achieve these ends.

B Both systems are concerned with the growth of the child. **1** The traditionalist measures growth by the child's ability to assimilate and give back a given body of information; therefore, traditionalism sets general standards of achievement for all. **2** The progressive measures growth according to the child's success in handling those problems which presently concern him; therefore, progressivism sets unique standards of achievement based on the varying needs, wants, and capabilities of each individual child.

C In art education the traditionalist usually judges the child according to how successfully he imitates the techniques of the teacher. Growth to him means the increased mastery of the child over these techniques. The progressive, if he judges the art product at all, judges according to how well the child has solved the aesthetic problems he has set

for himself. His concern is not so much for the development of specific art ability as it is for the total development of the child through art experiences.

ART

These approaches to education have their approximate counterparts in conflicting philosophies of art.

A The traditionalist conceives of art as an imitation of nature and tends to be preoccupied with subject matter and those literal emotions related to it; he judges a work of art by how closely it resembles superficial reality and divides subject matter into classifications of "worthy" and "unworthy."

B The "modern" artist conceives of his art as a direct expression of his unique self. He is less concerned with subject matter than he is with the purely aesthetic problems his creation presents. There are no "worthy" and "unworthy" subjects. Recognizable subject matter, if it exists in his work at all, tends to be used solely for purposes of form.

C The TV art education program will reflect the art teacher's ideas about art and about education. **1** If he is

The television series was inaugurated by Howard Conant, now at New York University. Jeanne Massing replaced him.

PHOTO COURTESY WBEN-TV, BUFFALO



traditionalist in his approach, he will tend to introduce and concentrate on circumscribing, copy-cat "do-as-I-do" techniques. "Today we will take up chiaroscuro. Tomorrow we'll study clouds." Art for him is something to be "mastered" and his watchword is "discipline." **2** If he is "modern," his program will encourage individual creative experimentation with an eye toward self-realization and self-development. He will encourage the child to express what he thinks and feels in the way most natural to him and his watchword will be "freedom."

TELEVISION

A What are the limitations that TV, as a medium of communication, places on the art teacher? How does the TV classroom differ from the schoolroom? **a** The schoolroom class is captive; the television class is free. **b** The schoolroom class is homogeneous as to age, social interests, socio-economic status, etc.; the television class is heterogeneous. **c** The schoolroom class emphasizes direct participation of children; the television class tends to encourage "spectatoritis." **d** The schoolroom class depends on physical contact between teacher and students; the television class provides no physical contact.* **e** The schoolroom class makes provision for the exceptional student; the television class neglects the exceptional student, strives to hit the "average" student. **f** The schoolroom class allows for student-teacher planning; the television class makes student-teacher planning virtually impossible. **g** The schoolroom class allows for group experiences; the television class tends to discourage group experiences. **h** The schoolroom class accents the individual; the television class accents the general. **i** The schoolroom class allows the encouragement of democratic procedures in the classroom; the television class tends to encourage a new kind of authoritarianism based on the teacher as a "celebrity."** **j** The schoolroom class makes pupil preparation easy; the television class makes adequate pupil preparation difficult but not an insurmountable task. **k** The schoolroom class depends on the school budget for the amount and variety of materials used; the television class depends on the child's budget for the amount and variety of materials used. **l** The schoolroom class presents art objects in three dimensions and in color; the television class presents materials in two dimensions and (save for a handful of color TV stations) in tones of gray. **m** The schoolroom class presents objects as "life size" with complete range of chiaroscuro effects; the television class

*The TV pupil before his set at home works in a kind of a vacuum unsupported by teachers or fellow students and, I believe, misses the interplay of minds and ideas so necessary for educational growth and stimulation. No questions can be asked, no comments, no suggestions can be made. Sending art objects to the TV teacher for criticism or corresponding about one's work is not a satisfactory substitute.

**"He must know what is best, otherwise he wouldn't be on television!"

projects varying sizes of the same object depending on size of screen, depth especially is confusing, gray scale of TV picture tube is narrower than gray scale in photography, emphasizes "line" over other plastic qualities.

B How have these difficulties been met in WBEN-TV's "Fun to Learn About Art" program? **1** Program is planned as an adjunct to schoolroom art education, not as a substitute for it. **2** "Fun to Learn" is beamed to the elementary school child; uses four children of varying ages and abilities with which children of TV audience can identify themselves. (See point "b," above). **3** Moderator is modern-minded and suggests rather than dominates activities of the participants. In so far as possible, he tries to efface the notion of teacher as "expert" in favor of teacher as experienced guide (See point "i," above). **4** Children at home are urged to participate in creative art activities with children in studio *while the program is on the air*. **5** Guidebooks are provided, free of charge, to TV audience; enabling them to prepare for future programs (See point "c," above). **6** Materials used are inexpensive and are chosen with an eye toward easy accessibility (See point "j," above). **7** Simple techniques are demonstrated; copying is discouraged. **8** Accent is on design and composition rather than on chiaroscuro or subtler plastic effects (See point "h" and "l," above). **9** Children at home are encouraged to send in their work for criticism and display in studio (See point "c" and "j"). **10** The prime purpose of the program is to encourage individual creative effort and individual investigation of creative techniques. It is designed to stimulate direct creative action both in the studio and at home.

CONCLUSION

A Television's potential for art and art education: **1** Makes possible the encouragement of creativity on a scale never dreamed of before. **2** Can bring famous artists, their works, visual demonstrations of their techniques and ideas to a vast potential audience. **3** Can lessen the gap between the creator and the mass audience; can hasten the acceptance of new art ideas and make familiar the old.

B The responsibility of the art teacher in the new media: **1** To think through his philosophy of art. **2** To think through his philosophy of education. **3** Allowing for limitations of television as a medium of communication, to win acceptance for his ideas in the TV market place.

Fred A. Keller, program manager of Buffalo's WBEN-TV, has had an amazingly wide experience which eminently qualifies him to speak on this subject. He has been an actor on both stage and television, has written plays for television, has produced movies, and has served as a television producer. He is interested in art and has a considerable collection. He has devoted considerable leadership to local problems of community planning. Even after achieving an important post in television, he was sufficiently interested in education to complete college courses needed for a degree in education.

The creative expression of the adolescent is highly important in his growth at this difficult period. Opportunities for emotional expression in art are as essential in his development as food and exercise.

ROBERT HENKES

ART EXPRESSIONS AND ADOLESCENCE

Although there has been endless discussion and debate about the adolescent during our present era, we have not fully understood the importance of art in this particular period. It is difficult enough to discuss and interpret art, and when it entails art of the adolescent, further agitation and confusion result. Without attempting to cure the misunderstanding of art by the adult mind, it is my purpose to clarify the expression of the child at a particular stage of growth; namely, the adolescent ages of twelve through fifteen.

Indifference; lack of sympathy and understanding; and even spite, stubbornness, and ignorance on the part of parent or teacher, make this theme a necessary challenge. Even more devastating is the rejection of the child through the interference of the parent, which causes the child to suffer. We must remember that art is not a replica of nature, not a reproduction of the ideas of others, but a symbol to be used by the child in relation to his own emotional character. Since every child is created as a unique person, so all have been bestowed with individual minds and emotions, and to enforce standards of others upon free will serves only to kill the artistic urge.

Children naturally express their emotions and they should be strongly encouraged to express them. While it is true

A charming and poetic painting results in spite of absence of perspective in houses and omissions of hands in the figures.



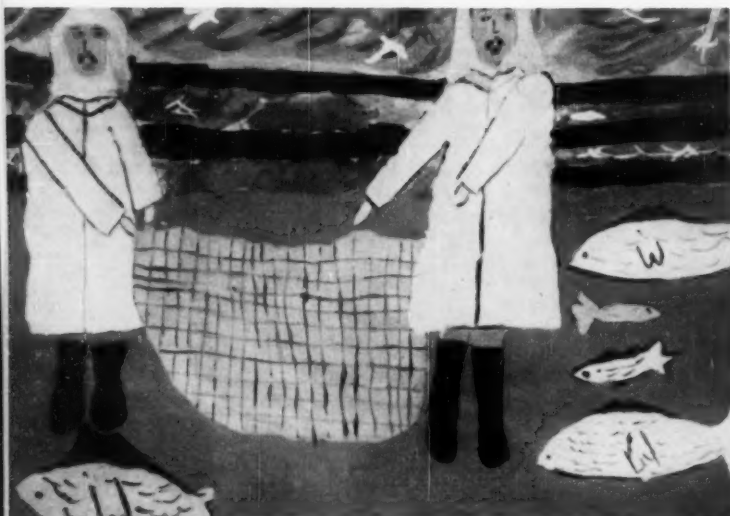


The use of outline is still evident in this unusual painting.



Facial expressions dominate; little concern given to hands.

Depth in background reveals breaking from flat pattern.



that parents should discourage improper actions, a difficulty arises when the differences of right and wrong are hardly ascertainable. Would it not be wrong to interrupt a child's prayer in order to correct his grammar? Is it not true that love, reverence, devotion and humility stem from the heart, and not from the mind? We pray for our daily needs. Children pray to satisfy their needs. If we should recall some of our childhood prayers we would quickly realize their lack of "maturity" according to adult standards. However, those prayers of yesteryear were of the utmost importance during our early years. Children pray for the same things that we adults prayed for years ago. The needs of the adolescent are tremendously important, but to adults these needs may appear very insignificant.

As in all of the arts, the creative expression of the adolescent is of great significance for him, and the parent or teacher has no right to disown or discount that person's creative growth. We discourage our children from drawing and painting as they feel the need, and too often place before them outline drawings to be colored, or number kits to be "painted in," entirely oblivious of their real needs. We speak of sinning. Here is one of our greatest. We stunt our children's growth by refusing them the most natural thing in the world—expression. Adults are to blame in many instances for draining imagination from their children by enforcing their own standards upon them. In their attempt to objectify or conventionalize their children's work, parents and teachers discredit the expression of the child. This is an emotional experience, as essential for mental and spiritual growth, as food and exercise are for physical growth. Art educators know well of what we speak. Countless examples happen in classrooms each year.

A very vivid experience is that of an elementary youngster who was asked to paint "the things they received for Christmas." The idea was poorly motivated, which in this case is of little matter. The point is that one child of the class expressed an Easter picture. Sound strange? It may, but it is not unusual. The apparent disobedience practiced by the child is simply explained by the fact that she received nothing for Christmas. Rather than leave a blank sheet of paper and avoid embarrassment, she depicted a dream of the future. The painting was accepted graciously by the teacher and the situation explained very tactfully to her classmates so that the child felt accepted by the group. Such an experience is quite common, and reveals very decidedly that the child and the adolescent live in a world of their own. It is not a dream world, but a live world. Their ideas are lived and felt very strongly, and teachers and parents do a grave injustice to the child when interference takes place. Too many parents, and even teachers, hold the belief that visual knowledge is the sole basis for the judgment of an art product, stubbornly clinging to the idea that the exact duplication of nature is the only yardstick by which to measure the child's accomplishments.

In order to understand and appreciate the things of nature, one must develop a knowledge of nature. The more



Outlining of facial features is a consistent characteristic.

one knows of the things of nature, the more one can love those things. And the more love one has for the things of nature, the more the need is felt to express that love. How would the parent or teacher interpret the painted expression of that love? Only through a sincere, honest and genuine interest can this be accomplished. An adult must erase all prejudices, indifferences and preconceived ideas, and, if possible, develop an open-mindedness for such a transformation to occur. This is not easy. The conventions, traditions, and taboos retained over a lifetime are not easily shackled. Once a sincere attempt is made to understand we can continue toward an interpretation. But even then, we must remember that two individuals are involved—the adult and the child. It is unlikely that two adults would ever be in complete agreement on any one thing. Consider the greater difficulty when an adult and a child attempt to coincide in their respective ideas.

The parent or teacher must realize that his interest in the child's expression is subordinate to the needs and feelings of the child. The adult must understand the reasons for the particular characteristics of drawing and painting revealed by the adolescent. Poor proportions, lack of depth and perspective, and the omission of facial features are just a few characteristics typical of the work of the adolescent. When a child paints a large head attached to a small body with tiny hands, he will consistently repeat this pattern. Not until he visually realizes the head and hand relationship will he be interested in portraying them in their normal proportions. Such expressions are not wrong or unusual. They are true, and must be accepted by the adult if an

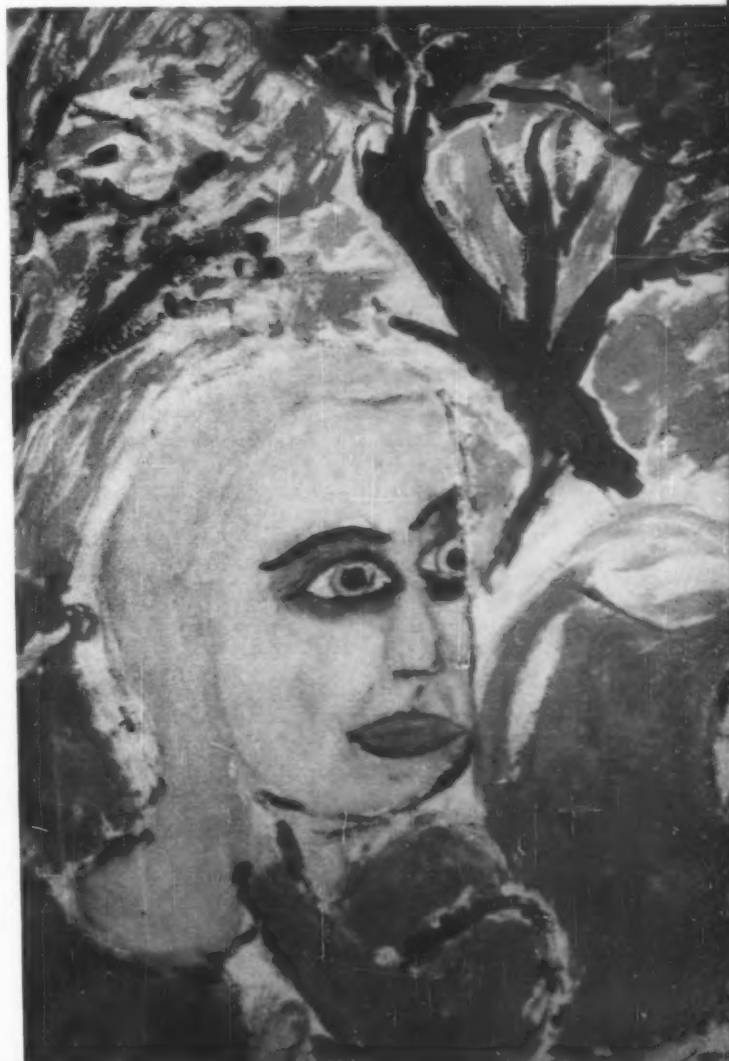
understanding and appreciation are to develop. They are true, precisely by the fact that art is not governed by visual knowledge alone.

Art is basically emotion, and the expression of the child is not intended to communicate. Communication is subordinate to self-expression. Yet, the expression needs acceptance, but only after the need for expression is fulfilled. And since the adolescent depends largely upon the love of the parents, and the understanding of the teacher, a negative reaction by them to his creative impulses would prove harmful. A vibrant personality can quickly be transformed into one of complete indifference and discontentment, if the parent or teacher fails to recognize the significance of the creative efforts of the adolescent.

The paintings accompanying this article are expressions of sorrow, faith, joy, love and hope; and yet, they are expressions of individuals. That in itself is a joy, for in that joy and sorrow and hope, we witness truth.

Robert Henkes teaches art at Woodward Junior High School, Kalamazoo, Michigan. Paintings shown are by his students.

The eyes of the girl disclose a very subjective personality.



The facilities of the art room and the guidance of the art teacher should be available to all students. Students of this junior high school come to the art room for help even when not registered in art class.

ELEEDA MALCOLM

OPEN DOOR POLICY FOR ART ROOMS

Students at North Junior High School in Niagara Falls, New York, really make use of the added opportunity provided for them in their continued use of the art room and its facilities. Besides the regularly scheduled art classes the entire student body is invited to come to the art room during their free periods or with special permission from their regular classes. Announcements of what we call "Studio Service" are sent to each teacher at the beginning of the school year describing this service, urging them to make use of it and to familiarize their students with what the art department is offering.

So often a student is working on a project for social studies, science, English, etc., and needs help with the illus-

trations, or the cover, or the layout. He may not be enrolled in an art class, but he is still anxious to work on a project and to do as well as possible. It is this pupil in whom we are much interested. The art room, the art materials, and the help of the art teacher belong to everyone in our school—yes, to anyone who wishes to avail himself of the materials and helps we have to offer. We are especially interested in this "non-art" student who perhaps thinks he's not talented or "specially interested" in the art program we have scheduled in our curriculum. Very often through this service we have discovered so much—talent, ability, and interest. These students are most appreciative of this opportunity to "art," under supervision. We, the faculty, are happy to help in a very informal studio atmosphere. There is a great feeling of satisfaction both to the student and to the teacher in this close relationship when the student is so eager to work in the art room.

The art room facilities and materials, as well as the help of the teacher, are available to anyone who enters the room.

Teachers may send small groups from their regular classes when they are working on projects if arrangements have been made previously. Drawing scientific charts is much more satisfactory when large papers may be spread out on the drawing tables rather than on the small desk in the laboratory. Paints, crayons, inks, chalks, paper, etc., are made available for students working on maps for social studies too. What better place than the art room for such work!

Several years ago this plan was but an experiment. It soon was proven successful and we have continued to link the art department with most every department in the school through the desire to be of real service to the entire student body. Records are kept of those using the service and the number of class periods spent in the art room. It is most interesting and gratifying, too, to note the ever increasing number of students anxious to spend some of their free time in the art room. They are not "doodling," nor wasting time. Each person comes with a definite purpose in mind, a definite need—intent on accomplishment with help. Continue? Why, of course! In time we hope that such a period may be incorporated into the schedule. It is no longer an experiment for it has proven helpful, useful, important in serving more pupils than just those enrolled in the art classes.

Eleeda Malcolm teaches art at the North Junior High School, Niagara Falls, New York. She has written for us before.



why art education

FRANK BEDOGNE, JR.

The swing of the pendulum of emphasis in art education has moved from the acquisition of skills and knowledges as the outstanding purpose to the often wild, exaggerated importance of unhampered creativity. Presently the swing seems to be in reverse, moving back to a greater concern for the development of techniques. This is a welcome sign, provided it does not move too far back, and provided appreciation does not continue in a minor, underdeveloped role; for through all this, art appreciation has been regarded as an automatically-learned by-product of the activity emphasis of the moment.

It seems to me that it is time to restate the "whys" of art education, and in this restatement, to place art appreciation, or better, esthetic education on the level of its importance. This would place esthetic education as the dominant theme of a modern art education program. This would provide for true integration, for skills and knowledges and creativity would be integral parts of the art curriculum. The over-all emphasis would be placed upon the developing of an esthetic sense. This could only be accomplished by teaching, not catching, art appreciation.

To say that each student is a potential artist is, perhaps, a statement too broad for complete truth. The fact remains that a potential artist demands more related potentialities than are present in every person. It is not the purpose here to discuss or point out these related potentials, which, if properly developed, will produce an artist. To point out these potentials would be quite a task indeed, perhaps impossible. We do, however, need to recognize the widely accepted view that each child is capable of some degree of artistic expression, and that the task of the teacher is to develop and strengthen this capacity. Now, another point of importance must be considered. Granted that this potential does exist, in varying degrees within the individual, one must accept the thesis that development is desirable and necessary. To accept this thesis is to accept art education.

It has not been too many years ago when art education, as we know it, did not exist. There was no effort to develop everyone's degree of creative potential and to direct this into proper channels of expression. Today, however, with the swing of education in the direction of the whole and complete realization of the individual's capacities, a greater emphasis has been placed upon creative development. Thus are noted two main reasons for art education; namely, (1) creative education is one part of the whole development of

the individual, and this whole development is the aim of modern education, and (2) art education exists because there is a creative impulse to be developed. In a narrow sense this impulse may be taught to express itself through various media of expression. These would include water colors, oils, and others. In the broad sense this means the seeing of all things within the environment through the artist's eye. Appreciation with a capital "A."

Art education, in a narrow sense, teaches how to use various media and how the media plus technique can produce an acceptable work. In a broad sense, art education is esthetic education; that is, its broad and dominant purpose is to draw from the individual the ability to habitually view his environment with the eye of an artist. This is extremely important, for in our complex world specialization is emphasized and perhaps necessary; but, this specialization, to which a student will be subjected to a high degree in his future, may well divorce him from his total environment. It is not enough to understand the specific geological features of a valley or pine covered mountain which may lie in our environment; we must also be able to perceive the beauty of the mountains. A human being lives within an actuality, his environment, and not to perceive fully this actuality, which includes the human, is to lose sight of man in totality. Man must not only make every effort to understand all created, man must feel a part of creation.

The more complex our society, the more essential this esthetic education becomes. The constant growth of cities, industrial centers, the cutting away of the countryside, and the great number of material objects that crowd our everyday living cry out for the esthetic touch. To select the best from the available is becoming more and more a challenge. To organize esthetically is a necessity for pleasant living. To develop an esthetic sense must be the emphatic tone of the art education program of the present and in the future.

In summary: there are two basic reasons for art education. The one recognizes the creative impulse within each individual, an impulse not to be wasted. The other emphasizes the importance of developing an esthetic sense, an appreciation for and of beauty as part of man's totality. As his duties become more and more specialized this awakening to total environment takes on special importance. The emphasis is upon appreciation, with skills and knowledges and creativity as integral parts.

Frank Bedogne, Jr., teaches art at the Fort Carson Junior High School, Fort Carson, Colorado. Short articles by others in this symposium series appear on following pages.

SYMPOSIUM ON ART

art and wholeness

EVERETT PAYNE

Today the aspiring art teacher has become a much more intricate part of the entire educational program than was his lot only a few years ago. It is his responsibility to help ignite that spark of creativeness existing in all of us, but so often left unkindled to become only a charred memory of lost potentiality. How this can best be accomplished presents the challenge; and henceforth, one of the most perplexing problems in the educational field today.

To better understand the problem it is first necessary to examine the two most distinctive cycles through which the child emerges in regard to his creative responses during his school life. First, the child, for the most part, during his early school life is responsive to his desire to be creative. At this stage in the child's development it is important that this desire to create be nurtured and encouraged or the child soon may fall prey to the misconceived notion that his ideas are of little importance, and a subsequent disregard for creative activities is usually the result. Second, the child, as he approaches adolescence, tends to become more and more cautious toward his desire for creative exploration. Most often at this stage the originality of the child's work suffers due to the lack of confidence in his ability to produce work that he feels will be socially acceptable.

Sometimes the child has accepted a subservient role toward any creative endeavor. He beholds with awe the world about him. He hardly dares to investigate his own creative potentialities in the fear that such an attempt would prove only to be a symbol of inferiority or insignificance as compared to the technological accomplishments of the modern world. This is largely due to the inadequate creative experiences which have failed to establish the individual's confidence in his own abilities. Here is where the resourceful teacher assumes a dual role, not only must he provide opportunities and situations for creative growth, he must also take care that such opportunities stimulate the child's imagination toward a sense of satisfaction and fulfillment, instead of frustration and futility. Therefore, more positive action is an absolute necessity from an educational standpoint in order to help restore each child's faith in himself. He is more than just a member of society, he is an individual, unique in himself, capable of creative expression and productivity. He is valuable to society because he is worthy of himself.

The lack of creative growth in our schools has only recently become apparent. It is recognized by our colleges,

the leaders of industry, and even by the parents of our present-day children in school, as they, the parents, grope for gratifying means of creative self-expression during their leisure time. One thing is for sure, this situation will not correct itself simply through additional academic work. Creative opportunities must be provided to foster growth and build confidence in all of our pupils.

We should emphasize with avowed vigor and enthusiasm this area of education which has been so woefully lacking in recent years. The lack of critical thinking and creative self-expression among average school children of today presents a condition which must be remedied at once. In our efforts to properly condition the child to accept this role as a member of society with the least amount of turmoil and confusion for all concerned, it would seem we have failed at the same time to properly emphasize the importance of the individual child. The lack of training in creative self-expression may eventually bring about a hum-drum existence, unless other circumstances cause a change. Too often the frustration of such a life flares out in the form of the very thing we have been trying to prevent by this type of education.

These are often the pupils we tend to regard as our model students, because they do their work without *creating* a problem. As a matter of fact they do not often, if ever, create anything. These pupils most generally come from the average group of students, to whom the average teacher does not devote much individual attention. The art teacher often has an opportunity to help these pupils realize their potentials by the very nature of the course. Art is primarily for the individual; therefore, by consultation and examination of the pupil's work a felt need is often apparent or expressed. Once the pupil has been helped to realize that his creative expressions are worthwhile and important, he is freed of limitations and considers himself in an entirely different light. Often this feeling of adequacy and reassurance spreads to the other phases of his everyday living. In this respect, the art teacher has a moral obligation to his pupils not apparent elsewhere because of the stress on the more formal principles of education.

It is up to us as art teachers to accept this challenge and most assuredly do something about it. At last the art departments throughout our vast system of schools in the United States can take a *positive* approach toward education. They have become more than small departments located in some obscure corner of the school, merely representing a small segment of the school population interested *only* in obtaining preprofessional training directed toward the mastery of certain drawing and painting skills. This is our opportunity to prove to the skeptic once and for all that art is much more than just an expensive frill. It is a dynamic and resourceful contribution to the total educational program. Let us arise to the challenge and seek to become more aspiring teachers through more aspiring motives.

Everett Payne, Jr., teaches art at the Study Junior High School, Springfield, Missouri; formerly taught at Ozark.

an excess of art

VINCENT LANIER

Frequently one hears the comment, "She is an excellent art teacher, her students do such good work." It is important to recognize that this remark implies an orientation incompatible with current trends in art education theory. While art education constitutes an area of the curriculum, it is also an integral portion of the individual's educational experience. It is a platitude today to observe that we are primarily concerned with the process rather than the product or that we teach the child and not art. However, is it not also obvious that quality of student art work as a criterion of teaching skill indicates a preoccupation with the product rather than with the student? It would seem that art education still suffers from an excess of art and an insufficiency of education.

Educators insist, and art educators agree, that the public schools are striving towards desirable changes in the behavior of individuals. It is further accepted that these changes encompass a series of general outcomes in areas, such as social growth, critical thinking, mental health, and individual development. To these general goals art activities can contribute a wealth of specific values only one of which is concerned with the development of perceptual, manipulative, or organizational skills. Art provides opportunities for growth in problem solving capacity, for the maintenance and maturity of creative ability, for the development of cultural understanding and appreciation, for simultaneous physical, mental and emotional effort, for wholesome social learnings, for effective mental hygiene, and for the integration of several curriculum areas.¹ In addition, the unique contribution of the visual arts is that they are visual, and that the creative act which obtains as readily in music and dance and verbal activities, takes place in visual terms.

If then there is so much that art can do for the individual beyond mere skill development, to evaluate the art experience or its guidance by the teacher on the basis of the caliber of work produced is illogical if not unwholesome. Yet this attitude remains among art teachers, a residue of the original passion for art as an end in itself. Too few of us even today wholeheartedly embrace art education as a tool for implementing social change. Too many of us languidly accept it as a substitute for personal inadequacy in art or anxiously grasp it as a source of income to support the more important after-school effort in art. The major portion of the literature in art education emphasizes the use of art as a

means for human development, for the growth of the "whole" student. In our public secondary schools, the vast majority of our art classes are terminal in nature. And yet the plaintive cry from our art teachers, "Why do I get so many low I.Q. students, if I only had more talented pupils!" It is well past time to remind art teachers that we are not training artists, but educating the youth of the nation.

There is no doubt that an excess of problem pupils, whether of low I.Q. or of social maladjustment in nature, is an injustice to any teacher. It is also true that the ungentle technique of "dumping" undesirable students has for some time been exercised unduly in the direction of the art teacher. However, it is also true that the art teacher has, presently, greater opportunities in curriculum, physical facilities, and attitudes, to work successfully with problem pupils. It must, of course, be added parenthetically, that this is true only when the art teacher is convinced that the fascination and virtue of his profession lie in its application to all children and not just the gifted few.

Another example of this tendency can be found in school systems in which, by examination or interview, the candidate for the position of art teacher is judged primarily on the basis of his capacity in creative work produced. This is like hiring a music teacher because he plays the oboe, clarinet, and drums ably, and has written original compositions for several instruments. Does skill or even exceptional performance in the content area insure good teaching? Let us be perfectly clear. A negative answer to this question does not suggest that the creative artist cannot be a good teacher. It indicates only that independent functioning on a creative level in the content field is not a valid criterion of teaching ability. It might indeed be pointed out that good teaching is an eminently creative activity in itself, and at least equally significant to our culture as the arts.

The most dangerous offender in art education today is the institution in which this narrow interpretation of art education prevails. In many universities, colleges, and art schools art education is organized within the framework of the fine arts area and taught by fine arts personnel, who lack both teaching experience in the public schools and an understanding of the role of art in human growth. The artist teaching art education can, with the utmost sincerity and good intentions, perpetuate in the minds of young people preparing for the teaching of art, the narrow attitude that the product of the creative act which is art, is also the essence and end-all of art education. The teacher of art education must recognize that the creative act itself must be understood in terms of the values which it offers to the individual. It is regrettable but reasonable that the artist does not usually identify his own activity with this deeper problem of human values. It is precisely those human values which constitute the spinal column of art education, that dedication to individual and social betterment with, or without if need be, esthetic validity.

An interesting example of this attitude of the artist is the Wrightesque figure of Howard Roark in Ayn Rand's

"The Fountainhead."² Here is an architect of superb personal integrity who calmly dynamites an extensive, new, slum-clearance housing project (albeit untenanted) because, through vagaries of plot, the esthetic unity of his basic design has been destroyed during the building. A magnificent literary specimen of art "über alles." Admittedly this is an extreme example, but it is nevertheless symptomatic of a tendency among many in the visual arts, and, perhaps, perfectly appropriate to the field. When this tendency permeates (as it often does even today) faculties who prepare teachers of art, the damage to those teachers and ultimately to their successive generations of students is highly unfortunate. As with most problems of attitude there is no simple solution to this defect in the field of art education. No single article or book or lecture or school will effect widespread and immediate change. However, all of these agencies in concert can provide considerable effect. It is to be hoped that they will.

¹ For an amplification and the derivations of these concepts of value, see Vincent Lanier, "The Status of Current Objectives in Art Education," *Research in Art Education*, Manuel Barkan (ed.), Kutztown, Pennsylvania: State Teachers College, National Art Education Association Fifth Yearbook, 1954, pp. 114-130. ² Ayn Rand, *The Fountainhead*, New York: The Bobbs-Merrill Company, 1943.

Dr. Vincent Lanier is associate professor of education and fine arts, University of Southern California, Los Angeles.

bury the hatchet

HARLAN HOFFA

Art educators have been long engaged in a war with the "fine arts" people and, although it has been largely a defensive battle, it has bred ill feelings, misunderstandings, confusion, and divided loyalties. The time now seems right for a reassessment of the relationship between art education and the fine arts for this conflict cannot continue without harm to the profession of art education. The future development of the profession will hinge on the ability of art educators to live in harmony with other disciplines; including the fine arts with whom we have so much in common.

The struggle in which art educators have engaged has been a struggle for recognition. It has been a battle for independence and for an understanding of the uniqueness of

art education as a profession. This objective has been won. Art education has the acceptance of school, college, and university personnel as a unique discipline; it has its own established professional organizations, its own literature and its own particular educational objectives. Our profession is the issue of a mating of the separate disciplines of education and the fine arts; and as a child is different from its parents, so is art education different from the separate disciplines which have given it birth. Art education has sought emancipation from education and the fine arts, has struggled and suffered in the process, and has won its independence. Now, in the vigorous energy of a newly found maturity, there are indications that some forces in the field are overly eager to continue the battle; to reject, particularly, the "art" in art education.

A balance between art education, education, and the fine arts must be maintained, for the art educator has not one discipline to control but three. He is first of all an art educator; a teacher whose special skills, aptitudes and training have given him a thorough understanding of the universal benefits to be derived from an involvement in art activities, as well as a knowledge of the historical and philosophic foundations of the field. He must also be a sympathetic and skilled educator possessing a particularly strong background in psychology and sociology and a sufficiently broad understanding of educational theory to allow a realistic integration of the art experiences into a total school program. Finally, he must be an artist; a personally-creative individual, who by virtue of craftsmanship, sensitivity and imagination, is capable of producing original art works or research at a high level of competency. It is through personal creative effort that an art teacher can most effectively establish rapport with his students. It provides a bond which no amount of intellectualization can establish and without which, no intellectual stimulus can penetrate.

Art educators need no longer fear being swallowed whole by the fine arts. Art education has established a distinctive place for itself based largely on the expressed attitudes of men like Dewey and Read. Their emphasis on the role of the creative process in the lives of all men rather than on the art product adequately distinguishes the role of the art educator from that of the fine artist. The implicit relationship between the two is equally obvious, however, and to deny this interdependence, to allow old fears and jealousies to prevail where cooperative effort is called for, is to invite ideological isolation. Art educators dare not run the risk of intellectual inbreeding. Continued growth in the profession calls for expanding horizons and for a continuing influx of fresh thinking. If the fine arts, among other disciplines, can provide the impetus for new insights it would seem foolhardy to reject them. We cannot afford the luxuries of false pride, nurtured irritations or indolence.

Harlan Hoffa is assistant professor of art, State College for Teachers, Buffalo, a doctoral candidate at Penn State.



*The author, Ralph M. Pearson, is artist, critic, and writer. He is well known as the author of *The New Art Education*.*

RALPH M. PEARSON

Departing from the usual format in his series of interviews on art with nonfamous people, the author interviews a book which discusses the promotional methods of business and tells what art should do.

ART TEACHERS AND HIDDEN PERSUASION

This time I'm going to interview a book. I think it is still a nonfamous book even though it has been near the top of the nonfiction best seller list for a great many weeks. (Three shoppers at the A. & P. had never heard of it.) It will interest only certain people, however, i.e., those who spend money for things and services and look at advertisements. All others can afford to ignore it. The book does not deal directly with art, but art needs desperately to deal directly with it.

The reason the book is still unfamous, in the sense of not having had the copious publicity it deserves, is that big editors who want to hold their jobs would hesitate to feature it—because it is a devastating appraisal of their biggest customers, the commercial advertising business and, if too widely read, would interfere with mutual profits. Yet, in spite of the lack of fanfare we think it should have, the book is on the best seller list. This paradox is refreshing evidence that readers *do* have minds of their own and *are* alert to inquiries affecting their own and the nation's primary interests. Its name is *The Hidden Persuaders* by Vance Packard (David McKay Company, New York).

The general theme of the book is that the Hidden Persuaders, i.e., the advertising business, are molding the thoughts and actions of customers who buy merchandise by means of hidden persuasions of which the said customers are largely unconscious. They are enabled to do this as a result of profound studies of what they call "motivational research" which have been going on with increasing intensity during the past decade. To make the studies, they call on

social scientists, including sociologists, psychologists, psychiatrists and research foundations and institutes which have sprung up like mushrooms, all of whom became "depth-probers" into the unconscious and subconscious minds of customers.

The probers discovered that the old "nose-counting" methods of finding out what people like or dislike according to their conscious statements were illogical and unreliable; they were motivated mainly by hidden prejudices or by subconscious impulses which they could not, or would not, explain. Thus "nose-counting" methods became obsolete; the door was opened wide for "motivational controls" that influence a customer subconsciously to buy a certain brand name or attractive package, regardless of the quality and quantity of what is inside. "Impulse buying," the researchers found, accounts for thirty per cent of sales in supermarkets. (My druggist confirms this for his store.)

The thesis of the book can be divided into four main departments. (1) Customers are irrational. (2) Customers

INTERVIEWS
WITH NONFAMOUS PEOPLE

are and can be motivated subconsciously. (3) How this is achieved. (4) The results of such motivational controls. It is the last of these four departments—the results—which is of primary concern to us art educators. But, to set the stage, I shall extract several items of evidence from Mr. Packard's copious array of specific examples. For instance, to support the finding of the researchers that "people cannot be trusted to behave in a rational way," take these two incidents.

One of the "depth-probers," the Color Research Institute, undertook a test to see if women are influenced more than they realize by the package. It gave a number of housewives the *same* detergent put up in three *different* packages and requested them to try them out for several weeks and then report which was best for delicate clothing. The wives were given the impression that each detergent was different. One package was predominantly yellow; one was predominantly blue; the third was blue with splashes of yellow. In their reports the women said the detergent in the brilliant yellow box was too strong; it allegedly ruined their clothes in some cases. That in the blue box left their clothes dirty-looking. That in the blue-yellow one overwhelmingly received favorable responses; they used such words as "fine" and "wonderful" in describing the effect this detergent had on their clothes (Page 16).

The same institute conducted another experiment when it began suspecting the reliability of people's comments. Women while waiting for a lecture had the choice of two waiting-rooms. One was a functional modern chamber with gentle tones. The other was a traditional room filled with period furniture, oriental rugs, expensive-looking wallpaper. Virtually all the women instinctively went into the modern room to do their waiting. Only when every chair was filled did they start to overflow into the ornate room. After the lecture the ladies were asked, "Which of the two rooms do you like the better?" They looked thoughtfully at the two rooms, then eighty-four per cent of them said the period one was the nicer room (Page 15).

About "subconscious motivation," I extract the following: A research director reported, "People have a terrific loyalty to their brand of cigarettes and yet in tests cannot tell it from other brands. They are smoking an image completely." The subconscious salesmen, it seems, in "groping for better hooks" explored in a really major way the molding of images—the creation of distinctive, highly appealing personalities for products that were essentially undistinctive. The aim was to build images that would arise before our "inner eye" at the mere mention of the product's name, once we had been properly conditioned. Thus they would trigger our action in a competitive sales situation. The image builders began giving a great deal of thought to the types of images that would have the strongest appeal to the greatest number of people.

The Jewel food stores chain in Chicago, came up from its depth probing with the promising decision that its image should take on the traits "we like in our friends." These were spelled out as generosity, courtesy, cleanliness, sin-

cerity, honesty, sympathy and good-naturedness. But wouldn't it be even better, merchandisers reasoned, if they could build into the image of their products the same traits that we recognize in ourselves! Studies of narcissism indicated that nothing appeals more to people than themselves. That way the images would preselect their audiences, select out of a consuming public people with personalities having an affinity for the image. By building in traits known to be widely dispersed among the consuming public the image-builders reasoned that they could spark love affairs by the millions. The sale of self-images soon was expediting the movement of hundreds of millions of dollars' worth of merchandise to consumers, particularly gasoline, cigarettes and automobiles. The image-builders were offering some surprising evidence of the extent to which American consumers were becoming self-image buyers.

People en masse, the depth-probers found, have a number of "hidden needs." Among these they listed: Emotional security, reassurance of worth, ego gratification, love objects, sense of power, a sense of roots, immortality, sex gratification, class and caste, upward striving, cure for hidden aversions. Mr. Packard reports on the copious probings into each of these needs by the marketers; he even gives separate chapters to the last three; and gives many examples of the methods worked out for basing selling campaigns on their gratification. An annual change in "styles" is one method. Big cars with a new style each year is a very potent one—for gratifying a "sense of power" and "class and caste" with its "upward striving" in a material sense. I quote: "Some of the major car makers explored very carefully the possibility of bringing out a small, compact car. One that did some depth probing to find if a substantial market really did exist in America for such a small car found people giving all sorts of interesting explanations for why they wouldn't be interested in a small car."

A great many expressed the feeling that a small car wouldn't be "safe." They kept saying they might be run over by trucks. The investigators concluded finally that the "safety" people kept talking about was psychological rather than physical. There was a rationalization going on. What really worried them about small cars was that the cars might make them look small in the eyes of neighbors. It was concluded that there was only a minority interest in small cars, mainly for prestige reasons. Most of the minority felt there might be more prestige in a new small car than in buying a secondhand big one, which was all they could afford. The Chevrolet Car Clubs reportedly made a motivation study on the factors that are most influential in clinching a car sale. Luxury and appearance were listed as most important, economy was far below in second place and reliability came in third (Page 128).

The methods of "engineering" these thought and action controls by the marketers are too complex to go into here; it is the *results* that are of compelling interest to art educators. Perhaps the most significant result is summed up by Mr. Packard in a special chapter on "Molding Team Players for

Free Enterprise." He shows how the "team player" benefits the big corporations, especially in choosing their executives; how the term, "dynamic conformity" is coming into general behind-the-scenes use; how in "The World of Tomorrow," Big Business, Big Government and Big Unions will tend to level people down to a common denominator where it will be harder for a man to be independent, individualistic, his own boss. An upper level of scientists, engineers, and businessmen will pretty much run business, industry, political campaigns (as happened in the last presidential election), and even the dominant attitudes in the home. They themselves will be more highly trained technically and less individualistic, screened for qualities that will make them better players on the team.

Packard highlights the frightening results of this growing trend in American life by quoting from a satirical novel, *The Golden Kazoo*, written by a retired advertising man, John G. Schneider, which projects to the 1960 Presidential election these trends in political merchandising that had already become clear in 1956. "By 1960," he says, "the ad men from Madison Avenue have taken over completely." This will be the culmination of what started in 1952 when ad men entered the very top policy-making councils of both parties; when for the first time candidates became "merchandise"; political campaigns became "sales promotion jobs," and the electorate was a "market." Eisenhower and Stevenson, it seems, rebelled privately at this process but were forced to conform, whereas Richard Nixon found it eminently congenial.

Grins in Wholesale Lots The Packard book, however, has one serious omission—*grins*. The never-failing and never-ending recourse of the ad man—all of them, apparently—the *grin*! 234 grins in ads in one copy of *Life*! Twenty-five grins in a single automobile ad! Grins to the right of us; grins to the left of us; grins wherever we look—in ads. And these depth-probers go on stocking the grin as standard advertising merchandise year after year. No "style" changes in grins. No recognition of monotony or "surplus production"; no fear that the customer will get bored with 12,168 grins a year in one magazine and psychologically recoil from a grin as unreliable evidence of merit in a product. Evidently he doesn't recoil. Evidently he "plays on the team" and buys everything that wins a grin.

Yes indeed this trend to conformity—be it "dynamic" or deadening—is frightening for its sociological, moral, political and cultural impacts on our society. Study the big ads in our big magazines and newspapers and on big TV and radio; you will find plenty of supporting evidence. True, we still have our little magazines and various other little enterprises, such as the off-Broadway theatre and community orchestras which dare to appeal to the nonconforming taste—and, in many cases, manage to survive. And art still has its rebels, even if some of them go haywire just to be different and in the latest style. The big boys are contemptuous of the little boys—fortunately. All is not yet

lost. And will not be as long as democracy survives. But how long can democracy survive this conformity stimulated from within, when it has been destroyed in so many nations by conformity imposed by dictatorship from without? It is hidden dictatorship that we are here dealing with; that we must not forget.

What can art education do to counteract this trend? There is much that it can do. Genuine art is self-disciplined "personality expression." The individual in art is supreme. His own thoughts and feelings are the motive power. The artist creates a world within the big world that is what he wants to make it, within which he can live psychologically. "I am using plastic form and rhythm," says the eminent sculptor, Hugo Robus, "to express my conception of what the world—the whole world, not just the art world—should be rather than what it is." The artist is the creator—in control, instead of the victim of control. His "hidden needs" are *actually* gratified when he becomes a creator, instead of being coddled and exploited for business profit. This applies to the amateur as well as the professional artist. These "hidden needs" exist in children of all ages as well as in adults. And children who watch TV, read the comics and see or hear all the ads, are even more strongly influenced by the commercials than adults—because they have as yet no self-confidence based on experience to appraise and resist them. Hence they naturally imitate the big brave men who shoot to kill; they beg dad for a pistol and cowboy sombrero, and usually get them in million lots—to the grinning satisfaction of the pistol, belt and hat manufacturers. They easily become "players on the team."

The job of the art teacher is obvious. All he has to do is channel the loved excitement which is bubbling through the blood stream of the normal child into a constructive outlet of creating something on his own instead of crippling his ego by imitation. The youngsters do get excited about their own creations in any medium; and how! Creative-minded teachers can furnish bushels of evidence. This creation-excitement should be the first and basic aim of all art education. Then, on it, can be built the more subtle excitements that come under the head of telling a story effectively, using symbols instead of replicas and getting qualities that "look best"—i.e., that bring into play the esthetic self-disciplines of the harmonics of design. These later developments can be counted on to hold interest after the initial interest of excitement-in-the-raw has run its course. It is all so simple for the teacher—if he or she has the perspective.

Ralph M. Pearson, a pioneer for creative teaching in art, is author of *The New Art Education*, one of the best-known books in art education, as well as *The Modern Renaissance in American Art*. Both are published by Harper, New York. He is founder of the Design Workshop, Nyack, New York, and an advisory editor of *School Arts*. The David McKay Company, publishers of *The Hidden Persuaders*, has kindly permitted the liberal use of material from the publication.

DIRT CARVINGS

MARY HATCHER

Are you looking for a carving material that is not as slippery as soap, not as hard as wood, and a slow drier? If so, then plaster and dirt carving is the answer. This is a fascinating material for both young and old. My seventh and eighth graders took to this medium as ducks do to water. The students found that this inexpensive medium could be mixed at home and used for their own leisure time carving. The actual color of the piece of sculpture depends on the locality. Our soil was black, rich topsoil from very fertile farm land. When our sculpture dried it was a dark gray stone color.

Our recipe is quite simple. Each student brought to school a box of finely-sifted soil. (Be sure they do their sifting at home. In one unsifted box I found a nail, a piece of glass, a rusty key, and several worms.) Each student brought

a box approximately the size of the piece of sculpture he had planned on paper. Some brought paper cups; others brought round dairy containers. The size limit was a shoe box. Be sure to use paper containers as these have to be torn away and cannot be reused. We emptied the dirt into a dishpan, then filled the same container with an equal amount of molding plaster. Mix thoroughly the two dry ingredients. Then slowly add warm water. Warm water sets the mixture faster. Mix until the mixture is a thick heavy cream. Pour into container and allow to set at least thirty minutes. As soon as it is set, carving can begin. A pencil can be used to sketch in the design.

The same principles apply to this type of sculpture as to any other. Carve slowly, take small pieces at a time, but carve large areas first. Remember to turn the work as a piece of sculpture should be pleasing from all sides. A paring knife is a very good carving tool, although a pocket knife comes in handy on details. After you finish carving, use the round spongy tips of your fingers for a final smoothing. This material will stay moist for several days and need only be wrapped in newspapers for protection. Allow two weeks for drying, then add clear shoe polish or colors as desired. As an adult carver, I thoroughly enjoy this medium. Try it yourself and then share it with your students.

Author teaches at the De Kalb, Illinois Junior High School.

Carvings by seventh grade students of De Kalb, Illinois Junior High School, using blocks cast from a dirt and plaster mix.





PHOTOS BY LOUIS PHELPS

Mesa Junior High School children planning and cutting print blocks from oaktag. Examples of results are in background. Below, prints made from the paper cuts described in article.

MARLAN J. MILLER

PAPER PRINTS

Accidents lead to innovations. Recently, while involved in printing activities, one boy ruined his design by a slip of the knife. He liked his design very much, but was unhappy at the thought of having to start the laborious cutting again. He traced his design on oaktag and had it ready for printing before I knew what he was doing. I had no hope that such thin paper would print successfully, but it worked very well. Since this experience we have developed the use of a variety of papers for several of the printing processes. We use remnants of matboard, textured papers, anything that will hold ink. Their use reduces both time and expense as well as offering a challenging printing method.

A disadvantage of this method is that all parts of the design must be connected, as in a stencil. This, however, calls for a desirable simplification of many ideas, and requires a thinking through of the problem before cutting starts. Designs are planned with India ink and a brush, the most direct method and one which gives an immediate visualization of the final effect. The brush also prevents fine lines in the design, which are incompatible with this technique. The final design is traced on oaktag, cut, inked with a brayer, and is ready for printing. Perhaps the most exciting part of the whole process is the selection of a variety of back-

grounds. We use collage to great advantage: construction paper, colored pages torn from magazines, and newspapers make interesting backgrounds for the design. Freely flowing water-color washes, and crayon applied in a variety of color areas are also possibilities. One of the favorite backgrounds, however, is a piece of wood with an interesting grain or an unsanded block which presents textural interest. Another device is a second design for printing behind the main composition. This may be one that will register exactly with the original composition but more often it is a free design which adds color and variety to the final print.

These techniques have been used in one group of classes which had already worked with wood cuts, and in another group of classes where it is serving as an introduction to the printing processes. It has a strong appeal for both groups. One of the valuable aspects of this activity is its ability to loosen inhibitions some of the students have toward the figure. They are able to go directly to the problem of designing a print involving a head or figure when they would have been more hesitant to use the figure in other media.

Marlan J. Miller teaches art at the Mesa, Arizona Junior High School; has M.A. degree from Arizona State, Tempe.



COOPERATION WITH THE CLASSROOM TEACHER

Cooperation is important in all phases of life. In a factory it results in an increase in production and a decrease in tensions . . . in the home it leads to greater understanding, and a decrease in tensions . . . in school it leads to increased use of the variety of strengths possessed by each member of the staff, and a decrease in tensions. Obviously anything we can do to decrease our tensions will lead to a happier and healthier society, and **cooperation** is one answer! As an art teacher, you must be inventive, creative **and** cooperative. Sharing what you know with the classroom teacher will certainly add to her knowledge and ability to carry through with any class projects you may start with her group. If a classroom teacher is successful in carrying on where you left off, it will give her added incentive in taking on new activities as they are presented.

Many creative activities come from the children themselves, and with your cooperation the grade teacher will be more able to handle these ideas, rather than squelching them, or what is worse, handling them improperly. Strange as it may seem, the excellent grade teacher sometimes forgets that the same theories, applied so well for her academic subjects with the group, need little changing to lead to a creative art period. She would never give a third grade child fifth grade reading, unless he was ready for it, nor will she demand a higher grade of math than a child is capable of. Why expect a child to do adult art work? Why expect him to visualize things the way a child in the higher grades might?

Keeping what you know to yourself is unfair. Although there is more of an effort nowadays in colleges to see to it that a grade teacher has a better background in the arts, you will most likely be working with a majority of experienced older teachers who have had to find their own way in our field. Here is your chance to work with *them* as well as with the children . . . in addition you can learn a great deal. If you don't have the attitude that you "know it all" you will be much easier to work with, and the grade teacher, feeling that you are an ally, will be more eager to work with you.

Sharing information always helps. Some people just don't trust art. They can't see its place in the curriculum—taking the time away from the three R's. As far as they are concerned it doesn't contribute much to the child as a growing citizen. They grudgingly send the children to the art room, or let you into the room. The results of an art time with a group whose teacher feels this way are not good. Another type of teacher looks forward to art as a free time for herself when she gets away from her group and shifts this "burden" onto your back . . . and a burden it can be! Once again, this group will not have an easy time at art. No matter how enthusiastic and interested you are in your work,

no matter how exciting a program you plan for your group, a lack of interest on the part of the class teacher will affect their follow through in the art room . . . and eventually yours, unless you find some way to reach her. On the other hand, a group whose classroom teacher is interested in their art activities, who spends some time in the art room with them, who is genuinely interested in what they bring to the classroom with them after finishing a project, will be enthusiastic workers, ready, willing and able to try almost anything.

Some grade teachers feel handicapped in their own art ability and feel inadequate in carrying on, or even instigating an art activity. This is where you come in. It is up to you to figure out how you can help. When a child says, "I can't" or "I don't know how" you try to help him. Let's also try to help the grade teacher who feels this way. Try to show her how pleased the children are if she hangs their paintings around the room, or sets their clay work on the window sills to beautify the room. If you have a special art room, it may be wise to work in the classroom once in a while so that the teacher can see how you use your time with the children. Invite grade teachers into your workshop while the children are there. Conduct special workshops when they can ask you questions and when they too can get their hands into the papier-mâché, clay, asbestos and paints!

All of this will increase your value as a teacher. This isn't like the attitude of old—that teaching someone else a little of what you know takes away the need for keeping you around. It will make your own job easier, in that the children will not come to you with impossible ideas created in the classroom. The grade teacher will feel safe in coming to you to talk over a projected plan . . . and willing to accept an alternate idea when you show the greater possibilities available in another approach for that particular age level. Sometimes the grade teacher's ideas will be more suited to the needs of her group than yours, and you may find that this means she will be more able to carry it on in the room, and her incentive may be even greater! You should offer all of the assistance needed, keeping a realistic eye on how you divide your time to reach everyone.

I don't mean to imply by what I have said, that all grade teachers need so much help. In fact my situation in a private elementary school is such that a very small percentage (and often none) of the grade teachers are the "I can't" types . . . but this is rather unusual. However, my experience indicates that there are many grade teachers asking for help, or obviously in need of it, and a cooperative art specialist can, and should, answer this call to the best of her ability.

Pearl Greenberg is art specialist for Downtown Community School, New York City. She has previously written for us.



An important new advance in school art brushes...



PERMALOCK



*Write on school stationery for descriptive folder
and wall chart describing types of brushes and their uses in schools.*



Delta's constant research answers a troublesome problem. School children abuse brushes—yet these brushes must last through an entire year. Eventually, ferrules loosen from the handles—brushes become difficult to use—the children are deprived of their basic art tool.

The answer? PERMALOCK!

Delta has developed a new, exclusive process for bonding the ferrule to the handle so securely that it will not loosen or turn. Dipping in water or paint will not alter the bond in any way—it is totally unaffected by humidity and temperature changes. It is permanent!

All "School Approved" brushes by Delta are PERMALOCKed. Another reason for Delta's continuing leadership in the school art brush field—deserving your continuing confidence.

delta

brush mfg. corp.

120 south columbus ave.
mount vernon, n. y.

ONE FOR EVERY PURPOSE

Fine lettering with a professional finish and drawings with a flair demand a flexibility found only in one family of pens... SPEEDBALL. Five proven styles... 36 versatile points provide the right combination to meet every conceivable demand. "SPEEDBALL" charts on request for only six cents in stamps.



Tonight Playhouse

C. HOWARD HUNT PEN CO., CAMDEN 1, NEW JERSEY



WITH Alphacolor Brilliants

Semi-Solid cakes of highly concentrated color instantly release strong, opaque tempera at the touch of a wet brush. Smooth transparent color is easy too, simply use more water. Alphacolor brilliants are easy to apply to a variety of surfaces—paper, acetate, metal, cork or glass for a wider range of creative possibilities for your students. Because they provide easy to use, instant color, Brilliants are more fun for students. More fun for teachers too! No advance mixing, nothing to spill, nothing to spoil. No tedious clean-up later.



24 Sparkling BRILLIANT Colors

Rainbow sets of true Alphacolor Brilliant colors come in assortments of 24, 12, 8 or 4 colors, as well as individual color cakes in either regular or "biggie" size.

Write today for your free test sample. One regular size brilliant and complete information sent free to teachers.



WEBER COSTELLO COMPANY
CHICAGO HEIGHTS, ILLINOIS

Manufacturers of: Chalkboard • Chalk • Erasers • Art Material • Maps • Globes

ITEMS OF INTEREST

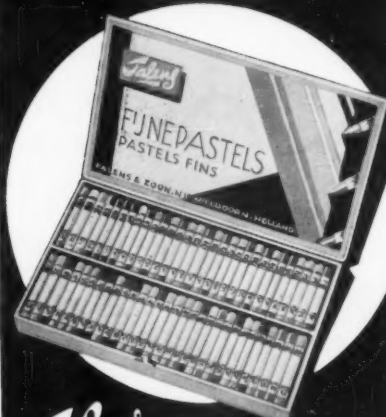
Tempera Colors A swatch folder of Tru-tone liquid tempera colors made by Milton Bradley Company is yours for the asking. Each swatch is the actual tempera paint which comes in a range of 20 brilliant colors, plus black, white, gold and silver. Colors are intermixable, giving you many more shades from the basic assortment of 20. The folder also gives information on sizes of containers in which Tru-tone tempera is packed. Please write Milton Bradley Company, 74 Park Street, Springfield 2, Massachusetts and ask for the Tru-tone swatch folder.



Drawing Pencils Pictured above is the line of drawing pencils offered by General Pencil Company. A colorful folder giving hints for using the various pencils and illustrating the effects obtainable is yours for the asking. The Kimberly line comes in 28 colors and may be used to draw, paint, or do both together; the Multichrome line of brilliant, permanent colors is available in 50 shades; the Color-Tex is a thin lead line of 30 intense, permanent, insoluble colors; and the Carbon Drawing Sticks are available in a range of degrees to fit your every drawing need. The folder gives complete details on these and other pencils and drawing sticks this company offers; it also gives examples of pencil drawings. For your free copy, simply write Items of Interest Editor, 185 Printers Building, Worcester 8, Mass., and ask for the General Pencil Company folder.

Equipment Catalog A new 24-page general catalog has been issued by the Stacor Equipment Company, covering new lines, new products (including art rooms) changes and additions in equipment. Sizes, exact dimensions on each size and other specifications are clearly tabulated for each piece of equipment. Drawings and photographs show details of construction, function and operation, and the unique features of the Stacor units are fully described. Copies of this new catalog available at no cost to you from Stacor Equipment Company, 295 Emmet St., Newark, New Jersey.

UNEQUALLED...



Talens PASTELS

SEMI-SOFT — ideal for quick studies. Lift easily, may be freely superimposed on each other. Strong, pure colors. Priced for students' budgets.

SETS, 15 to 60 shades; 85¢ to \$3.

For further information:

TALENS & SON, INC. • UNION, N. J.

30 BRILLIANT CERAMIC COLORS...

Ready for
instant use!



No fuss! No muss! Just dab a brush into any of the 15 Liquid Overglaze or 15 Liquid Underglaze Colors and apply directly to your ware. Each set contains strong, deep colors. Easy to mix for intermediate shades or with white for pastels. There's one full ounce of color in each underglaze jar; 1/10 lb. of color in each overglaze jar. Each 15-color set is attractively boxed with two multi-purpose brushes and instructions. Order today!

B. F. Drakenfeld & Co., Inc.

45-47 Park Place, New York 7, N. Y.

Gentlemen: Attached is my check for . . .

☐ Liquid Overglaze Set.....\$10.00

☐ Liquid Underglaze Set..... 5.00

I will pay shipping charges.

NAME _____

ADDRESS _____

CITY / ZONE _____ STATE _____

☐ Send me the Drakenfeld catalog of prepared glazes, clay bodies, electric kilns and other ceramic supplies.



Drakenfeld

BOSTON UNIVERSITY

SCHOOL OF FINE AND APPLIED ARTS

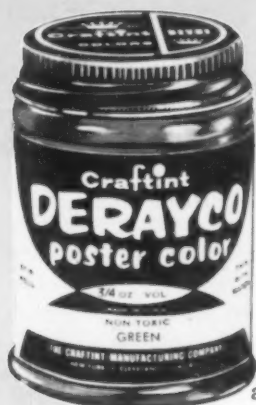
ROBERT A. CHOATE, DEAN

ANNOUNCES THE MOVE OF THE DIVISION OF ART
TO NEW FACILITIES ON THE CHARLES RIVER CAMPUS
FOR CATALOG, WRITE: DAVID ARONSON, CHAIRMAN
THE DIVISION OF ART, BOSTON UNIVERSITY
SCHOOL OF FINE AND APPLIED ARTS, DEPARTMENT B
857 COMMONWEALTH AVE., BOSTON, MASSACHUSETTS

*Offering the degree of
Bachelor of Fine Arts in:
Painting
Art Education
Advertising Design
Interior Design
Illustration*

*Master of Fine Arts in:
Painting
Advertising Design
Art Education*

*Full-time Faculty:
David Aronson
Allen Dale Currier
Karl Fortess
Arthur Hoener
Reed Kay
Jack Kramer
Hans Krieks
Conger Metcalf
John Ottiano
Alice Nygard Reynolds
Hugh Townley*



CRAFTINT-DERAYCO POSTER COLORS

GIVE YOU ACADEMIC QUALITY AND ECONOMY, TOO!

Young artists love the brilliance of Craftint-Derayco
Poster Paints. Each color vibrates with life and radiance! They're
NON-TOXIC... intermixable... true to the color spectrum.

Craftint-Derayco Poster Paints are smooth-
flowing, finely ground, easy to stir

and they have that EXTRA high covering power!

NON-TOXIC Craftint-Derayco Poster Paints
will not bleed, crack, smudge or peel! And
they're priced to fit any school's budget!

Available in a balanced range
of 20 colors... six sizes.

Also available: Craftint-Devoe Show Card
Tempera Colors... used and recommended
by Professional Artists... Their super-
bright spectrum colors give results that
exceed your highest expectations.

Write today for FREE
Craftint-Derayco Color Card.



Craftint

THE CRAFTINT MFG. COMPANY

NEW YORK • CLEVELAND • CHICAGO

Main Office

1615 Collamer Ave. Cleveland 10, Ohio



Attributes of the Arts, still life by J. B. S. Chardin, French, 1699–1779. In the collection of the Minneapolis Institute of Art.

Although Chardin is well known for early paintings which depicted the simple lives of people he knew, perhaps he made his greatest contribution to art by his pioneering attention to the humble still life.

HALE A. WOODRUFF

CHARDIN, HONESTY IN SIMPLE THINGS

The still life as a subject in painting has held the interest of artists over a period of several centuries. As the horizons of art began to expand beyond an almost exclusive treatment of the human figure and to embrace landscapes and interiors as subjects, the simple still life gradually came to be an accepted and logical subject in art. One of the first to devote considerable attention to the rendering of common objects was the Renaissance painter, Carpaccio. He embellished his paintings of Madonnas and other figure subjects with fruit and vegetables, according them as much importance as the figure and painting them with sympathy. With the eventual development of portraiture, artists frequently surrounded their sitters with the tools or instruments of their trade, profession, or status in life. For example, an eminent writer was often portrayed holding a manuscript while shelves of books lined the walls behind him; or a famous general may be painted leaning against a cannon as he proudly wore his sidearms.

It remained for the Dutch painters of the seventeenth century, however, to develop what might be called a school of still life painting. These artists were interested chiefly in treating their subjects in the most realistic manner possible. As a matter of fact their rendering of a high light on a dew-drop resting upon a rose petal or the veins in the wings of an insect hovering about it are of the most infinite detail and are more real than the objects themselves. It is therefore conceivable that the Trompe l'oeil painters and the magic realists of today owe a great deal to these earlier Dutch painters. Chardin was certainly influenced by Dutch painting but not for the specific reasons just mentioned above. He, like the Dutch, loved the intimate commonplace household objects that are usually and unobtrusively associated with everyday life.

Chardin, however, was more concerned with the simple honesty of the subject and the simple honesty in portraying it. Although he never made the subject more than what it was he did bring to it a deep understanding of the medium of painting. His brushwork was vibrant though not flamboyant, and rich without being theatrical. He delighted in the play of textures, of surfaces, and of lights and darks as they created a structural pattern in the whole composition. Chardin possessed a profound sense of pictorial organization which he developed largely through the study of the works of his countryman, Poussin. The almost formal conventionalization of his compositions can easily be traced back to the innovations of this earlier master. His sense of design, of order, of conscious arrangement in the placement of the objects in his paintings may appear at times to be annoyingly obvious. But this is the way Chardin expressed his desire to arrive at a pictorial harmony. It may also suggest his attempt to give meaning and substance to the ordinary things he painted so frequently and cherished so much.

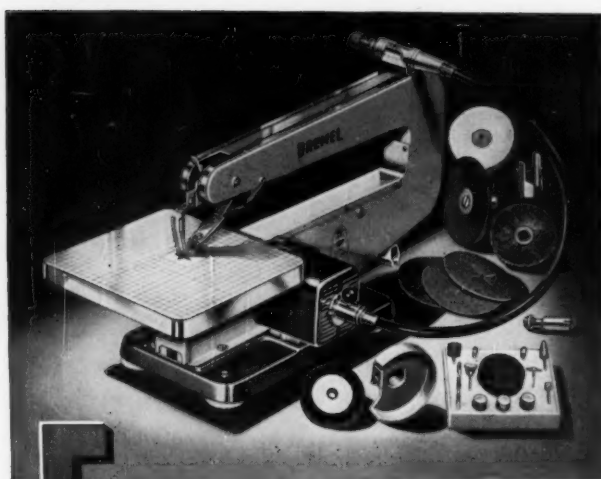
In his "Attributes of the Arts" the all-over design pattern is immediately apparent. The use of the horizontal, vertical and diagonal, appearing in so many other works of art is here again clearly manifest. These three movements com-

bine to create a series of related triangles which are deployed across the table. These are contained in a major triangle formed by the extreme ends of the table and the head of the statue. It may be of interest to follow the "M" shape that runs through the composition, beginning at the base of the books on the left, up to the tips of the brushes, down to the coins, up to the head of the statue, and down through the rolls of paper to the edges of the architectural sheets on the lower right. Working thus and much like Vermeer, in his efforts to compose his paintings, Chardin made no attempt to obscure his methods and procedures. He was a simple unassuming man and not given to pretense. He stood alone and apart from the swashbuckling Baroque painters of his time. He rejected the meaningless theatrics and frivolities in art which were then popular. His works were never epic in scope nor grandiose in concept. The idealization of the subject by resorting to mannerisms and theories which was practiced by many of his contemporaries was of no concern to Chardin.

Of the eighty years of Chardin's life, the last twenty were devoted almost exclusively to still life painting. He had been a figure painter and it is by these earlier works that he is now best known. They too were intimate and at times precious interpretations of the simple life of simple people. They were the life he lived and the people he knew. Yet perhaps Chardin's greatest contribution to art and to life lies in his painting of the humble still life. They stand as bridges between Poussin and Cézanne and Braque. It is through the still life that the two modern masters, Cézanne and Braque, have given so much to the development of our own art. And it is quite possible that through the intimate contemplation of and humble association with simple everyday things, man arrives at a truer sense of fundamental values and thus a more meaningful understanding of himself.

Hale A. Woodruff is professor of art education, New York University, and council member of the National Committee on Art Education. A well-known painter and teacher, he at one time wrote weekly art reviews for a Sunday newspaper. We continue to hear many compliments on his ability to deal with rather profound ideas in an easily-understood manner. If you like this regular monthly feature, or wish to offer any suggestions for future issues, why not write to him at the Department of Art Education, School of Education, New York University, Washington Square, New York City?

understanding art



5 CRAFT TOOLS IN ONE

New Dremel Deluxe MOTO-SHOP

A Safe, Low-Cost Workshop for Arts and Crafts

The new Dremel MOTO-SHOP was designed exclusively for classroom use in both elementary and high-school arts and crafts work. Your students can now do their work faster and with more craftsmanship than formerly was done with hand tools.

MOTO-SHOP is basically a 15" Jig Saw with a built-in BALL BEARING motor and power takeoff. A series of attachments convert it into a Disc Sander, Bench Grinder, Buffing Wheel, and a Flexible Shaft machine.

As a Jig Saw, it cuts 1 3/4" wood, plastics, 18 gauge copper, and other metals. A foolproof blade guard makes it absolutely safe—even for six-year-olds. Lightweight (only 12 lbs.) and portable, it can be set up anywhere in the classroom.

Flexible-shaft attachment is ideal for drilling holes, polishing and buffing jewelry, grinding stilt marks, removing fire scale, wood carving, engraving, etc. Other attachments have hundreds of classroom uses.

QUALITY POWER TOOLS SINCE 1934 See your power tool dealer or write for FREE Catalog.

DREMEL MFG. CO. Dept. 278E, Racine, Wisconsin



Model 57 Moto-Shop. Includes jig saw and disc sander. Other attachments can be added later. **\$33.95**

Deluxe Model 57 Moto-Shop with all attachments shown... **\$49.95**
Price of attachments, if purchased separately... **\$19.95**



D-38

ITEMS OF INTEREST *Continued*



Cancer Detected in Time Mary Harris, a young Texas art teacher, joins the American Cancer Society in urging you to "fight cancer with a checkup and a check." Miss Harris was operated on for cancer at the age of 19, with all the muscle in her right thigh removed. Two months later she had another operation for cancer in her right lung. After surgery she returned to the University of Houston, rode in rodeos and parades as a member of the Women's Horsemanship Club, graduated, and became an art teacher. Pronounced a five-year cure in 1955, Miss Harris is everlastingly grateful that her cancer was discovered in time.

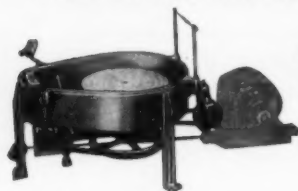


New Art Pencils As part of its program of promoting new products for art teaching, The American Crayon Company of Sandusky, Ohio, has developed a complete sample kit for their new pencils. Called Prang Pencil Pak, the kit contains one each of five grades: Drawing, Sketching, Rendering, Deep Shade and Outline Drawing. There is also included a testing sheet for various techniques and an ordering card with prices. Prang Pencil Paks are being made available free of charge to all superintendents and department heads when requested on their letterheads. Write to The American Crayon Company for a sample.

SAY YOU SAW IT IN SCHOOL ARTS

B & I POTTERY MAKER

POWER-DRIVEN, VARIABLE SPEED



Only
\$57.50
less
motor &
belt
f. o. b.

Professional features, never before available at such a popular price! Versatile enough for advanced craftsmen, yet simple enough for beginners' use. Precision built, compact, portable. Mounts anywhere. New variable speed reducer with adjustable foot controls provides speed range from 38 to 130 r.p.m. Built-in water container, attached wedging wire, reversible 9-inch throwing head with recess for molding plaster bats. Ideal for schools or home studios. Order by mail now... or write for complete literature.

B & I MANUFACTURING CO., Dept. SA, Burlington, Wis.

Ceramichrome

CALIFORNIA'S
FINEST
PREPARED CERAMIC COLORS

offer Teachers and Students

- 3 TYPES OF EASY-TO-USE UNDERGLAZES
"Smooth, intermixable, water-soluble colors"
- 15 TYPES OF BEAUTIFUL INTERMIXABLE GLAZES
"Innumerable glaze combinations"
- 7 TYPES OF EXCELLENT CLEAR GLAZES
"Glossy to satin smooth clear matt finishes"

Write for complete information on Ceramichrome's brush-on one-fire ceramic colors and glazes that are the solution to promoting a more balanced and successful school ceramic art program.

CERAMICHRROME LABORATORIES, School Dept. SA-5
2111 West Slauson Ave., Los Angeles 47, Calif.

SAY YOU SAW IT IN SCHOOL ARTS

Art Scholarships Four teachers' art scholarships for summer study at Colorado State University, Fort Collins, Colorado are sponsored by The American Crayon Company, Sandusky, Ohio. Credit will be given on undergraduate or graduate level for work done in art education, creative crafts, design and silk screen printing. Summer session runs from June 16 to August 8. The jury of qualified and successful teachers and design-craftsmen will announce the award winners on May 15; apply by May 1. For application blanks, please write The American Crayon Company or Art Department of Colorado State.



Mobile Shelving The manufacturer of the item shown here designed it as a book cart or "mobile library." It occurs to us that it also offers timesaving help in art rooms for distributing and collecting projects from pupils. This book cart is a recent addition to the line of all-steel school equipment, designed and manufactured by School Equipment Mfg. Corporation, and sold under the Grade-Aid trademark. For further information on this and other items, including clay carts and utility carts, please write Items of Interest Editor, School Arts Magazine, 183 Printers Bldg., Worcester 8, Mass., for your free copy of the new Grade-Aid Catalog.

Summer Workshops Two hours of credit—graduate or undergraduate—in ceramics are earned in just two weeks of concentrated practice and study at an Amaco Summer Workshop. One hour of undergraduate credit is earned in metal enameling in just one week of supervised instruction. These specialized summer workshops are being offered for the ninth consecutive year by the American Art Clay Company in conjunction with the John Herron Art Institute of Indianapolis. Additional information and preregistration card are available by writing to the American Art Clay Company, 4717 West Sixteenth St., Indianapolis 24, Indiana.

Black Light Entitled "Expressions in Light," a new booklet describing techniques with black light fluorescent paints is available to you without charge from Ultra-Violet Products, Inc. The booklet clearly and simply explains the principle of black light and gives basic information on painting with fluorescent media. Separate sheets listing materials for black light painting are included with the booklet. For your free copy, please write Ultra-Violet Products, Inc., 5114 Walnut Grove Ave., San Gabriel, Calif.; it will be sent promptly.

You can take for granted the high quality of . . .



MALFA OIL COLORS IN TUBES 4 x 1"
MALFA WATER COLORS IN TUBES 3 x 1/2"

WEBER
COLORS



"SCHOOL ART" WATER COLOR BOX NO. 4/B.

Weber "Malfa" Oil and Water Colors in tubes, "School Art" Water Color Boxes, Tempera Show Card Colors, "Aqua Pastels," "Aquaprint" (water-soluble) Printing Inks, and other Weber "School Art" color products are all top quality materials at school budget prices. Their easy working properties help students perform better. Since 1853, Weber Colors have made teaching easier, and results higher. Specify Weber for your color requirements.

Complete Weber Artist Material Catalogue, Vol. 700 and Color Cards, on request, to Teachers and Schools.

F. WEBER CO.

Manufacturing Artists' Colormen, Since 1853

PHILADELPHIA 23, PA.

ST. LOUIS 1, MO.

SPECIFY WEBER—Your Weber Dealer or
Your School Supply Distributor Will Supply.



TEMPERA SHOW CARD COLORS



**EASY-TO-USE
"BRUSH-ON"
SCHOOL GLAZES**

Take the guesswork out of ceramic classes with reliable Re-Ward prepared glazes and underglazes. Complete line of foolproof liquid products for schools, available at budget prices. Nothing to add . . . use direct from jars. Pretested at factory for sure-fire results.

- No fuss . . . no muss . . . no waste
- 33 school glazes
- 41 underglazes

Write for details
RE-WARD
CERAMIC COLOR MFRS., INC.

1989 Firestone Blvd.
Los Angeles 1, California

Teachers and Instructors: Send your name on school letterhead, and receive **FREE SAMPLE** jar of a beautiful Re-Ward glaze.

good tools for
**BLOCK
PRINTING**



"SPEEDBALL"

LINOLEUM CUTTERS
WATER SOLUBLE AND OIL INKS

- excellent low-cost value
 - powerful chuck
 - hand-ground steel cutters
 - Speedball Press and Brayers
 - free lesson plans—write today
- Order Speedball products from any school supply house

C. HOWARD HUNT
PEN COMPANY
Camden 1, New Jersey

A SPONSOR OF NATIONAL SCHOLASTIC AWARD
FOR BLOCK PRINTING

MOORE INSTITUTE OF ART

The Professional College for Career Women. 11 1/2 yrs. Internationally known artist-instructors. State accredited 4-year B.F.A. or B.S. degree courses. Advertising Art, Art Education, Fashion Design and Illustration, Interior and Textile Design, Painting and Illustration. Day and Saturday classes. New residence hall. Catalog.

1328 N. Broad St., Philadelphia 21, Pa.

Rhode Island School of Design

ANNOUNCES A GRADUATE PROGRAM IN ART EDUCATION

Leads to the M.S. degree. Integrates study and research in basic art education and professional design problems. Bachelor's degree, year in residence required. Apply by June 1. For details about this or the 13 Bachelor degree programs—write to Admissions Office.

15 College St., Providence 3, R.I.
Member, N.E. Association, Colleges and Sec. Schools



Professional Training in
• COMMERCIAL ART • PAINTING
• FASHION ILLUSTRATION
• FASHION DESIGN • DRAWING
• ILLUSTRATION • SUMMER SCHOOL
Est. 1881 Veterans Approval
Endowed — Tuition \$250 per year
SWAIN SCHOOL OF DESIGN
15 Hawthorn Street, New Bedford, Mass.

WESLEYAN UNIVERSITY GRADUATE SUMMER SCHOOL FOR TEACHERS

EARN THIS UNIQUE DEGREE: Master of Arts in Liberal Studies

The degree of MASTER OF ARTS IN LIBERAL STUDIES—established by Wesleyan University in 1953—is designed especially for men and women teachers who are ambitious for personal and professional growth—teachers who want to fit themselves more fully for the new opportunities in American education. The program of 30 hours permits work in two or more related subjects and may include introductory courses in subjects not previously studied. Courses in Education are not required.

Small classes are taught by a distinguished faculty. Each student is treated as an individual.

The emphasis is on correlative study. For example, a major in ART offers six art courses including studio work (design, painting, sculpture, etc.) and art history and criticism; a background course in the growth of Western civilization; a unifying course *What is Art?*; two correlative electives such as literature, history, anthropology, etc.

The Certificate of Advanced Study is awarded upon satisfactory completion of 30 hours beyond the Master's degree.

Cultural, Recreational Program: Enjoy art, music, tennis, swimming, square dancing, tours—or just relax on the beautiful campus in the Connecticut hills.

CLASSES—JULY 2 TO AUGUST 12, 1958

Mail This Coupon Today For Catalog

Art Major, Graduate Summer School for Teachers
Box 39 Wesleyan Station, Middletown, Connecticut
Please send me the catalog of Wesleyan's
1958 Graduate Summer School for Teachers.

Name _____
Address _____
City _____ Zone _____ State _____

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Est. 1876. Professional training with diploma course in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Arts, Ceramics. 16 Traveling Scholarships. Unlimited contact with Museum collection. B.F.A. and B.S. in Ed. degrees granted by Tufts University. Catalog.

EVENING SCHOOL certificate course in Graphic Arts, Sculpture, Ceramics, Painting. Special courses in Calligraphy, Lettering, Interior Design and Water Color.

RUSSELL T. SMITH, Head of School

330 The Fenway

Boston, Mass.

THE INSTITUTE OF CHICAGO ART SUMMER SCHOOL

Painting, Sculpture, Ceramics, Drawing, Advertising Design, Dress Design, Weaving, Art History, Crafts, Teacher Training. Accredited. Cat. Key No. 340

TERM BEGINS JUNE 30, 1958

Michigan Ave. at Adams, Chicago 3, Ill.

CLINTON TEACHERS AGENCY

Member N.A.T.A. 38th Year

If it is a position in the Midwest, West or Alaska, we can find it for you. Enroll now.

706 South Fourth Street

Clinton, Iowa

IF you borrowed
this copy of
**SCHOOL
ARTS**
why not have your
own subscription?

You'll have your personal copy ready to help you every month of the school year.

Ten issues, \$6.00

MAIL THIS COUPON TODAY!

OR—Add a subscription for School Arts
to your next requisition for supplies.

SCHOOL ARTS

185 Printers Building
Worcester 8, Massachusetts

Please send me the next 10 issues of School Arts.

☐ Send Bill

☐ Enclosed is \$6.00

Name _____

PLEASE PRINT

Street _____

City _____ State _____

LETTERS

What Is an Art Resource Teacher?

George Clantz, art resource teacher for the Canton, Ohio public schools, writes us as follows: "I wonder if you can explain to me exactly what an art resource teacher is; what he does; and what is his function in the art education program. Up to the present time it has not been possible for us to get an answer to these questions. I would be most appreciative of any help which you can give me regarding this controversy."

While we certainly need to define our terms so that we will know just what each one means, the truth is that there is a great deal of confusion as to the meaning of such terms as art director, art supervisor, art consultant, art coordinator, art helping teacher, art resource teacher, or even art teacher. Dr. Italo L. de Francesco, in his new book, **Art Education, Its Means and Ends**, endeavors to clear the air in his chapter on art supervision. However, he does not use the term "art resource teacher," and this most definitive of our recent books on art education does not answer your question.

One reason for the confusion is the fact that many people serve in two or three different capacities because of local conditions. Like the waiter in a one-man restaurant, who shouts out the order and then goes to the kitchen to put it on the fire, the art director or supervisor may direct part time and teach part time. In many cases, the art teacher in a small high school may also supervise the work in the grades taught by the classroom teacher. De Francesco's plan of classifying the art specialist by the way he spends most of his time is probably as good as any, but he is still what he is doing at the moment. Large cities (and even small ones) have art directors. Usually these handle administrative duties mainly and have a number of supervisors who work with them. In some cases the person who directs the art program is called a supervisor. This, in turn, may be determined by titles given to other subject specialists.

With our new emphasis on the self-contained classroom, we have come to use the term art consultant to refer to an art specialist who mainly consults with classroom teachers who do most of the actual teaching, but even here the consultant may teach part of the time, have a full schedule of fixed visits, or have an open schedule so that teachers may call upon his aid at most any time they need it. The term art coordinator usually means about the same thing, although it does suggest that he may be a little more of an administrator. In some cases, classroom teachers with little more than a few courses or workshop experience in art may be called consultants or coordinators. Conceivably this could merely mean the classroom teacher who keeps the keys to the art supply cupboards in the building. My guess is that the term art resource teacher is synonymous with art consultant or art coordinator, but it would really depend upon what he actually does.

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

The Demonstration in Art Education That the demonstration can be most valuable as a teaching procedure in art education goes without question. That the demonstration as used or developed often defeats the very objectives which the art teacher says he values is also true. The writer recalls an incident involving a beginning art teacher who was working with six-year-olds in making simple brown paper-sack puppets. His response to the children's plea for help in the designing of their puppets' faces was to quickly demonstrate by drawing a large face on the blackboard. Moments later as he glanced at their work he was painfully surprised to find that every child in the room in place of creating his own had copied his demonstrated blackboard drawing of a puppet face.

The writer recalls another demonstration with different although equally disastrous results. In this instance it was a lecture-demonstration to an adult group and concerned procedures for making a pinch pot out of firing clay. The members of this group had not previously worked in the clay medium and were relatively inexperienced in the whole of the visual arts area. The demonstration in question was logically organized, deftly performed, and interestingly presented. Class members were utterly fascinated as the demonstration developed and immediately upon its completion moved with enthusiasm to manipulating in like fashion their own pieces of clay. After only a short interval, however, the enthusiasm changed to discouragement. Quite audible were groans and disappointment-laden comments as, "Why . . . my clay doesn't act like hers did when she worked with it," "What did she say we should do next," and "My pot doesn't look nice like hers did . . . it sags on one side."

The demonstration for the six-year-olds had the effect of making them less resourceful as individuals and more dependent upon the art teacher. Because this art teacher, quite to the contrary, was interested in helping these particular children to think and act more independently in the solution of their own visual art problems, the demonstration procedure he used was most unwise. Presenting only one solution to the puppet face design was hardly the way to suggest that there were numerous individual ways whereby it could be successfully and interestingly done. Furthermore, presenting *his solution as the only one* hardly encouraged the idea that the children might also have an answer. What is an alternative?

A demonstration need not be a solo performance on the part of an art teacher. Students can be involved in different ways at different stages of it. As individuals and as small groups they can participate not only in observing but also verbalizing as well as in actual handling of materials. For example, in response to a child's declaration, "I can't draw

beginning teacher

my clown puppet's eyes," the teacher might ask, "Well, what might be the shape of your clown puppet's eyes?" Other children might be invited to help in this clarification process. Concepts of round, half-circle, square, straight-line and variations and combinations of these might be introduced by having children observe more carefully their classmates' eyes, talk about what they see, and try drawing their own versions of them on the blackboard. Suffice it to say that a demonstration such as this employing direct and deep involvement would lead the children to approach their puppet face design problem with increased self-confidence and greater ability to make independent judgments and to act upon them. There needs to be a direct relationship between the purpose for which a demonstration is set up (purpose defined in terms of student learnings which need to be promoted) and the procedures used by the art teacher in developing it. Within the purpose for a demonstration lie clues to the art teacher as to how it might be set up.

How does this criteria apply to the procedures utilized in the second demonstration referred to on this page? Leading adult students closer to the core of *each stage* of the process of pinch pot making is as important as it is in demonstrating for children. For example, actual experience in firsthand contact with clay prior to even starting the forming of the pinch pot is important for any beginning student in the arts.

An art education demonstration can serve an immediate purpose as well as fit into the long term educational program. It can extend learnings which the art teacher at the time has reason to believe are vital to the further growth of students. Specifically, the demonstration can be used by the teacher so as to initiate, enhance, stimulate, reinforce, and expand learnings on the part of students.

Demonstrations can stimulate and expand student learnings.



A NEW ART FILM SERIES . . .
child art and nature
birds and etching • insects and painting
weeds and mosaics

Teaching students to observe, understand, and appreciate nature and its relationship to art expression is the primary objective of these three films.

Children in the films interpret their own experiences by using inexpensive and easily obtained art materials. Produced and directed by Frank Bach and James Schinneller, Education and Art Education Departments, University of Wisconsin.

Each film 6 minutes color and sound; Rent \$3.00, Sale \$60.00, set of three \$165.00.

ORDER YOUR PRINTS • WRITE FOR FREE CATALOG • TODAY!

BAILEY FILMS, INC. • 6509 DE LONGPRE • HOLLYWOOD 28



WORLD'S FINEST
TILES
FOR DECORATING

Superb English Tiles, bisque or glazed

ALSO AVAILABLE

- TILE TRIVETS
- TILE BACKS AND HANGERS
- WOODEN FRAMES

Write for
 FREE descriptive Price List No. SA

SORIANO CERAMICS, INC., Long Island City 5, New York



Your best single source is

M. GRUMBACHER
 Inc.

when it
 comes to
 artists' material

More for your
 budget allotment

Quality
 at the right prices

write for school
 brush catalog



472 West 34th St.
 New York 1, N. Y.



SCHOOLINE KILNS
 by Harrop

New Underwriters' Approved kilns incorporate all features proven most useful in school and laboratory work. Each of 3 heating circuits (for low, medium, high speeds) gives fully even heat distribution and close temperature control. Full yoke door cannot sag or bend out of alignment. Clean design with no protruding switches or other equipment. MR series for Cone 04 (2000° F.). Each series available with 1.7 or 3.5 cu. ft. firing chambers.

Automatic temperature controlling system available. Eliminates all manual control . . . completely safe to start firing at end of day with no worry about over-firing. Automatic control also makes it easy to reproduce same firing treatment time after time . . . assures consistently high quality ware.

Write for complete information, prices on all Harrop "Schooline" kilns . . . Top-Loading and Side-Loading models, bench or floor, metallic or non-metallic resistors. Also available are Harrop glazes, under-glazes, clays, plaster, kiln furniture and supplies.

HARROP ELECTRIC FURNACE DIVISION
 of Harrop Ceramic Service Co.

Dept. 5, 3470 E. Fifth Ave., Columbus 19, Ohio
 SUMMER SCHOOL for limited number of
 qualified ceramic art teachers. Write now
 for details.



ALL PURPOSE
 PAINT

NOW IN 24 OZ. JAR IN DRY FORM

(Just add water to consistency desired)

ask for #124

WRITE TODAY FOR FREE LITERATURE—DEPT. SA
 Nu Media is a Sustaining Member of N.A.E.A.
NU MEDIA • FARIBAULT, MINN.

TOOLS and SUPPLIES



that will help you in
 teaching Arts and Crafts

Our illustrated Catalog describes and prices all the necessary tools and supplies you'll need. For schools—homes—shop crafts—art courses. Looms, weaving materials and instruction aids are also listed. You can enjoy making hundreds of useful, attractive articles in wood, metal, leather, pottery, reed, etc.

J. L. HAMMETT CO.
 264 Main St., Cambridge, Mass.

SEND FOR YOUR FREE CATALOG NOW

ART FILMS

International Film Bureau has three new films available that are well worth your consideration. These films, made at Illinois State Normal by Prof. George Conrad, are basically maturational films. They intend and do motivate students to creative ability. In one, "Plaster Sculpture in Color," they demonstrate a very difficult concept, how to go from a drawing to a three-dimensional piece of sculpture. I feel that the weakest point in the film is this transition. The initial study is good and the wire armature is well done, but how the two relate is not too clear. I do not think the film is seriously weakened by this point, nor can I at the moment imagine how it could be done better. The demonstration of the making of the wire armature from free plaster building is good and the technique of applying and working plaster is sound.

There are two points that interest me about this whole series. First, they presuppose the art teacher showing them knows something about art; thus they are not complete "how-to-do-it packages." Secondly, they are both artistically and verbally adult in tone. I, and I am sure many students, am tired of being talked down to. This very difficult problem was solved in all of these films. The emphasis is on expressional communication with various media.

In "Painting Pictures About People" the accent is on observing people and painting them; using spheres, small wood blocks, brushes, and a variety of tools that help the student move toward a highly experimental form in his painting. I do recommend these three films: "Painting Movement and Color with Chalk," "Painting Pictures About People," and "Plaster Sculpture in Color." International Film Bureau is located at 57 East Jackson Blvd., Chicago 4, Ill.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

EMUND B. FELDMAN

Dr. Edmund B. Feldman is coordinator for the art education program at Carnegie Institute of Technology, Pittsburgh.

"What has doubtless led to the common idea that artists have little intelligence is that it seems lacking in many of them in private life." This sage observation occurs in a volume, **On Art and Artists**, by Auguste Rodin (published by Philosophical Library, New York, 1957), Price \$6.00. The book was not really written by the famous sculptor but by his Boswell, Paul Gsell, who recorded all of the opinions and conversations contained in the book. This means that the accuracy of all that is said may be questioned, but our pleasure in reading these lively observations is not affected. Another quotation: "No style is good except that which effaces itself in order to concentrate all the attention of the reader upon the subject treated, upon the emotion rendered." It is difficult to think of a more sensible statement about style, for the artistic beginner or the mature artist.

Rodin, speaking of the usefulness of the artist, says he sets a model for society: "And yet, how much happier humanity would be if work, instead of a means to existence, were its end! But, in order that this marvellous change may come about, all mankind must follow the example of the artist, or, better yet, become artists themselves; for the word *artist*, in its widest acceptance, means to me the *man who takes pleasure in what he does*." This is a statement which William Morris might have made. It was radical in the 19th century, and it is radical now. But embodied in this quotation is the conviction held in art education that something of the artist's attitude must be extended to everyone if the good life is to be widely shared. The book can further be recommended for its excellent introductory essay on Rodin, the artist, by Alfred Werner, and for its reproductions of some of his important sculptures. Because the thought is profound and the style easy and readable, I would urge this volume for high school art libraries. It is bound to have a good effect on the sensitive student who is considering an art career or who loves art as a spectator.

Education and Human Motivation by Harry Giles (Published by Philosophical Library, New York, 1957), Price \$3.00, is a short survey of learning theory and its implications for the theory of a democratic society. This is not a textbook and it does not directly treat artistic questions or classroom strategies. It is primarily an extended essay on growth, with good material on how biology and society affect growth. The social scientists who, following Dewey, have amplified the fundamental conception of education as growth are almost all touched upon. If you read national magazines and discover that a novelist like Sloan Wilson can impugn John Dewey in a sentence and Teachers College in a paragraph, you realize what a vast fund of ignorance still persists concerning the fundamental thought which under-

new teaching aids

girds modern educational practice. I am continually amazed at the people, many of them teachers, who can denounce John Dewey without having read his work even in part. This little volume can be regarded as a good introduction to the kind of thinking which began to excite educators thirty years ago. Read it and draw your own conclusions.

James Bateman is a Royal Academician with a reputation as a good painter of large figure compositions and English countryside scenes. In his introduction to his book, **Oil Painting** (published by Studio Publications, London and New York), Price \$6.50, he excoriates experimental painting which is incompetent while pretending to be advanced. We gather that he is a person of conservative tastes in art who knows with some certainty the difference between honesty and dishonesty and competence and incompetence in painting. Finally, he attacks an "art for all" attitude as debasing the noble, creative art of painting. Like so many excellent craftsmen, Mr. Bateman's taste has not grown beyond the Impressionist school. If he lived in 1870, the Impressionists too would have disgusted him. Most people find their aesthetic homeland in the taste of the last generation. We may find such writers and teachers very stimulating in the presentation of the arts of tradition and we can make the most of it. The book under discussion deals with the masters up to Cézanne with great sensitivity.

Rendering Techniques for Commercial Art and Advertising by Charles R. Kingham (published by Reinhold, New York, 1957), Price \$15.00, explains the process through which an ad passes from conception to the final rendering. The author is a successful commercial artist with a crisp salable technique in pastel and water color. Most of the illustrations show art directors' roughs which the rendering artist tickled up for client acceptance. I think the young student interested in a career in advertising art might gain an impression that good rendering obviates the need for original and creative designs which are expressive of the product. I must confess that this approach to advertising illustration and design depresses me. The artist is demeaned because he accepts the status of a technician; he has no interpretive role, or a very minimal one; he is largely subservient to the client and a phalanx of technicians and business executives. This is not professional. The results bespeak insincerity. The gifted young artist should be encouraged to reach higher than the status of well-paid but mindless hireling of the advertising mills.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 185 Printers Building, Worcester 8, Massachusetts.

CERAMICS, MOSAIC, COPPER ENAMELING

YOUR COMPLETE SOURCE OF MATERIALS & EQUIPMENT

NEW fully illustrated 1958
INSTRUCTIVE CATALOG

FREE if requested on school letterhead
(OTHERS 25¢)

TEPPING STUDIO SUPPLY CO.

PROFESSIONAL STAFF
3917C RIVERSIDE DRIVE, DAYTON 5, OHIO

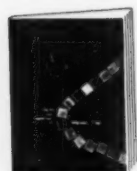
Low Prices on Weaving Supplies



• **SAVE MONEY** on your
supplies and equipment!

Before you buy—write for our
sample card, literature, and
low prices on looms, loom
parts, beam counters, cutters, splicers, shears, weav-
ing books—all types of materials: rug warps, filler,
yarns, rags, prints, knits, looper clips, etc.

OR. RUG CO., Dept. 585, LIMA, OHIO



MOSAIC TILE

New book tells and shows how
to design and make wide variety
of mosaic pieces for beginner and
professional—in school and home.
Over 100 imported ceramic, glass
and porcelain $\frac{3}{4}$ " MOSAIC
TILES shown in full color. Send only \$1.00 for 36
page, fully illustrated book and tile sample card.

Order today from **International Crafts, Inc.**
Dept. K-2, 325 W. Huron, Chicago 10, Illinois

Crafts to Decorate IN THE O-P CRAFT CATALOG

You'll see an exciting variety of craftwares for design and
decoration. Appealing items to enrich your crafts interests at
low cost. Unlimited for creative effects. No charge for catalog.

7¢ O-P CRAFT CO. 7¢

Please Write
SANDUSKY, OHIO

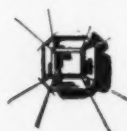
TEACHERS' BUYING GUIDE



Fully illustrated with hundreds of art and craft
items to help make your teaching easier—re-
sults more exciting. You're sure to find a wide
variety of items to fit your every need. Write
today for Teachers' Buying Guide—free to
teachers.

DWINELL ART & CRAFT SUPPLY

Dept. SA-58 2312 National Road Wheeling, W. Va.



Select Your Own PRECIOUS STONES

Inspiring collections sent on 30 day
approval. Pay only for what you keep.
Expertly cut and polished Amethyst, topaz,
jade, etc. For rings, bracelets, pendants,
earrings. **WRITE TODAY! 30¢ and UP**

JOHN J. BARRY CO. Dept. A, P.O. Box 15
DETROIT 31, MICH.
IMPORTERS OF PRECIOUS STONES

SAY YOU SAW IT IN SCHOOL ARTS

ADVERTISERS

MAY 1958

ART AND CRAFT INSTRUCTION

| | |
|-------------------------------|----|
| Art Institute of Chicago | 42 |
| Boston Museum School | 42 |
| Boston University | 37 |
| Clinton Teachers Agency | 42 |
| Moore Institute of Art | 42 |
| Rhode Island School of Design | 42 |
| Swain School of Design | 42 |
| Wesleyan University | 42 |

ART, DRAWING AND PAINTING

| | |
|----------------------------|----------|
| American Crayon Company | Cover IV |
| Binney & Smith, Inc. | Cover II |
| Milton Bradley Company | 4 |
| Craftint Mfg. Company | 37 |
| Delta Brush Mfg. Corp. | 38 |
| M. Grumbacher, Inc. | 44 |
| C. Howard Hunt Pen Company | 35, 41 |
| Nu Media | 44 |
| Talens & Son, Inc. | 36 |
| F. Weber Company | 41 |
| Weber Costello Company | 36 |

BOOKS, FILMS AND PRINTS

| | |
|--------------------------|-----------|
| Bailey Films, Inc. | 44 |
| Davis Publications, Inc. | Cover III |

CERAMICS, KILNS AND POTTERY

| | |
|-----------------------------------|----|
| B & I Manufacturing Co. | 40 |
| Ceramichrome Laboratories | 40 |
| B. F. Drakenfeld & Co., Inc. | 36 |
| Harrop Ceramic Service Co. | 44 |
| Newton Potters & Supply, Inc. | 46 |
| Re-Ward Ceramic Color Mfrs., Inc. | 41 |
| Seeley's Ceramic Service | 46 |
| Soriano Ceramics, Inc. | 44 |
| Tepping Studio Supply Co. | 46 |

CRAFT MATERIALS

| | |
|-----------------------------|----|
| John J. Barry Company | 46 |
| Dwinell Art & Craft Supply | 46 |
| J. L. Hammett Company | 44 |
| International Crafts, Inc. | 46 |
| Lewis Artist Supply Company | 46 |
| O-P Craft Company, Inc. | 46 |
| Oriental Rug Company | 46 |
| Sax Bros., Inc. | 46 |

LEATHER, TOOLS AND SUPPLIES

| | |
|---------------------|----|
| Dremel Mfg. Company | 40 |
|---------------------|----|

New Book in Process

COLLAGE and CONSTRUCTION by LOIS LORD

Written by an art teacher for use by classroom and
art teachers. You'll find the material presented in
a way that is especially helpful and appealing.
There are four sections to the book, each covering
a different subject area: Wire Sculpture, Construc-
tions (including stabiles and mobiles), Collage, and
To the Teacher.

116 pages, size 7 $\frac{1}{2}$ " x 10". Price \$5.95

Send Advance Order to

Davis Publications, Inc.

185 PRINTERS BLDG., WORCESTER 8, MASSACHUSETTS



"Palette Patter" keeps you posted
on the latest and best in artist
materials and equipment. Get
your free monthly copy.



Write to—Dept. SA-5



What's Your Interest?

ALL-CRAFTS "SUPER-MART" CATALOG - 76 Big Pages!

Prompt service on every craft need. Leathercraft, Metalcrafts,
Enameling, Woodware, Ceramics, Art Supplies, many others.
Since 1910. Write for free catalog today. Dept. SA-5.

SAX BROS., Inc. 1111 N. 3rd St., Milwaukee 3, Wis.

SEELEY'S CERAMIC SERVICE

Let us help you with your ceramic needs. We have
a complete line of school supplies and equipment:
slips, clays, colors, kilns, wheels, tools, brushes,
sprayers, pens, and books. Free catalogues to schools
and ceramic teachers. Ceramic—Enameling needs.

7 ELM STREET, ONEONTA, NEW YORK

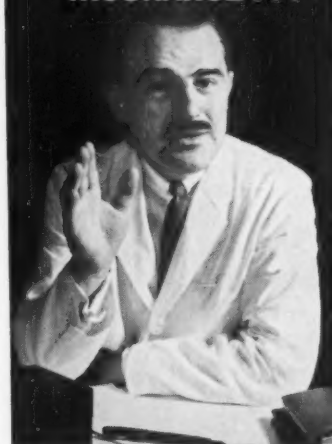
CLAYS—GLAZES—TOOLS—KILNS

write for free catalog

NEWTON POTTERS SUPPLY, INC.

1021 Boylston Street, Route 9,
Newton Highlands 61, Mass.

YOUR BEST CANCER INSURANCE...



a health checkup
once a year
every year...

make it a habit
... for life.

American Cancer Society

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Several times during the school year I give a talk on one of the Old Masters during art period—this subject has been removed from textbooks. I have a fine art book library of my own, and can illustrate my talk by holding up each reproduction of work mentioned. But I have a problem and I would appreciate your comment. The teachers feel that I must not show nudes to children from first through eighth grades. Michelangelo's great masterpiece, David, must be hidden. The Art News issues I bring to school for studying during free time must first have all nudes removed. When the sixth grade was studying early Greek history, reproductions of Hermes, Apollo, etc., were covered with a piece of paper—that's hard to believe but it's true. And yet on TV I saw a cartoon defiling and cheapening the greatest symphony ever written, Beethoven's Pastoral, with sexy women centaurs suggestively attracting men centaurs, and a drunken Bacchus with a bulbous nose dancing with a tipsy rabbit.

Why must we hide Leonardo's Madonna just because the Child has no clothes on, and happens to be nursing, yet accept half-clothed women on TV? Should I, the art teacher, educate the children with the finest of the world's art from the beginning of time, or should I bow to the uncultured parents' prejudice of false modesty, and be criticized for demoralizing their children? I feel that just by the act of removing these masterpieces we are admitting that there is something disgusting about them. What is the point of even teaching art if beauty is denied? The human body is God's great masterpiece—and everyone of us owns one. I imagine that this is not a new problem. I cannot be content with Pinkie and the Blue Boy which one teacher wants on her wall. When I asked the eighth graders to name some great artist, only one could think of an artist. It was Grandma Moses. I would be interested in knowing how this problem is solved by other teachers. Vermont.

So would I. Perhaps some of you will write of ways you have found to stimulate children's interest in learning about art. If you present one masterpiece each week of a thirty-six week school term how many would the children come to know well enough to understand—and want to learn more about? If you visit each classroom only once a week you must depend on the teacher to further the work you present, don't you? If you are to have this necessary cooperation

the teacher needs to share in planning and selecting the facts and concepts to be taught. Too, let's remember how important the factor of readiness to learn is. Could we agree that under even the most favorable set of circumstances the chief service that we can give to boys and girls is to help them to build for themselves an attitude toward learning so that they can and will go on learning after they have left the classroom?

The issue you seem to be pointing up is that one must choose to be either aesthetic or moral. Are you really accepting as a valid syllogism that art is beauty, that beauty is nude, that nude is art? For your own comfort look at each of the 250 illustrations in Alexander Eliot's "Three Hundred Years of American Painting." Excluding John Kane's Self Portrait, we find seven of these pictures nudes. When Francis Henry Taylor chose illustrations for his book, "Fifty Centuries of Art," what did he use in the chapter on The Art of Greece and Rome? See what editor Fernand Hazan included among the 350 illustrations in the "Dictionary of Modern Painting." Look at Goldscheider's "Toward Modern Art" and at Katharine Kuh's "Art Has Many Faces." Include in your looking such books as Kepes' "Language of Vision"; Faulkner, Ziegfeld and Hill's "Art Today"; Teague's "Design This Day." There seems little basis for confining work in the understanding of art to a study of painting and sculpture.

There's an important principle to be found in the fact that a child recognized Grandma Moses as an artist. He could identify himself, his experience, with her painting. Teaching must be based on where the learner is, of what he brings of experience to the situation. He may carry away more emotional tone than fact! Why not invite a few folks of the community to work with you on this problem of finding places, and things of significance to present to the pupils? Could you interest the school or the PTA in purchasing reproductions of paintings or sculpture for the school? Could you select carefully a craftsman or a painter who might show his art or lend it for an exhibition? You might get for the children's use such books as Janson & Janson, "The Story of Painting for Young People"; Gibson's "Pictures to Grow Up With"; Downer's "Discovering Design." Happiness lies in learning to accept people as they are. You may not be able to reform them—but with understanding and patience you might teach them.

It Might Offend

EDITORIAL

The right to speak one's mind is a constitutional privilege we rarely exercise, unless we are convinced before we open our mouths that our views will be favorably received. We especially avoid being completely honest in the presence of our friends because we would not want to offend them. The urge to "make friends," and not influence people, locks our lips and compromises our consciences too often. The rule for getting ahead, as any politician knows, seems to be, "Don't ever say or do anything to make enemies." Like fellow felines, we like to have our fur stroked in the direction in which it is inclined. And so we purr at the slightest sweet nothings and become mutual admirers of the inanimate in each other. The doctrine of keeping friends by never saying anything which might offend them has done more to restrict freedom of speech than the acts of any dictator.

This failure to speak our minds, even when the issues are clear, is one of the failings of our profession. We dare not offend our colleagues who think differently, if they think at all. We dare not offend those outside of the profession "because we need their support." Always and always we must be tongue-tied in order not to offend. And so we see nothing that disgusts us, hear nothing that provokes us, think nothing that is controversial, and say nothing that might be considered offensive. Yet, there are times when even the best of friends should be able to be completely frank with each other. Certainly it should be proper for one friend to tell another when her slip is showing. Yet, we art educators are far too reluctant to tell our professional partners, the manufacturers and distributors of art materials, when their professional slips are too evident.

During the past twenty-five years, a great deal of our art education philosophy has rubbed off on the firms which make and sell the supplies and equipment we need in the practice of our profession. Some of them employ consultants who are professionally trained, demonstrators who are acquainted with our objectives and methods, or salesmen who have had some training in art education. Others are quite properly content to provide the materials and equipment and let the professional leaders determine how it should be used. When we look back over the years we must concede that great progress has been made. If we could just keep the same firms and the same personnel as our professional partners for another twenty-five years, it is quite likely that we would be working in complete harmony, much as the pharmacist works with the medical profession. The hitch is that new firms are entering this field each year, and new salesmen are

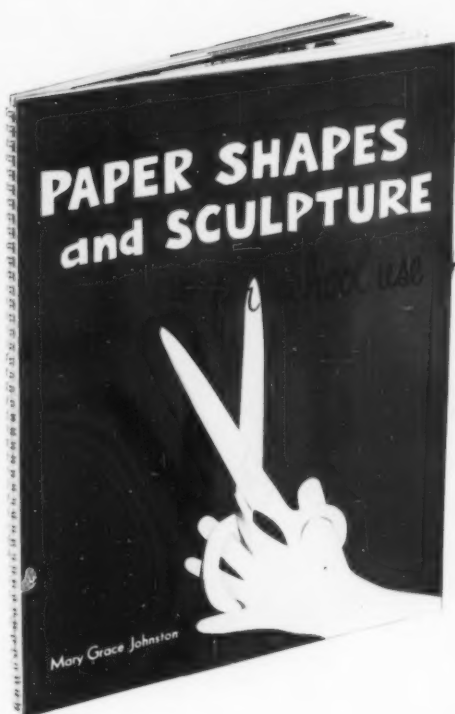
replacing those who have been with us for a long time. This calls for a continuing program of education.

Because of rapid change-overs in personnel, we cannot rely on the slow process of professional osmosis to keep our commercial firms acquainted with our developing philosophy. If art education is to be a profession in its own right, it must have standards and ethics on which it can take a positive stand, and it must not be wishy-washy in its efforts to make the commercial people full partners in the profession. This means that we must know what we stand for without a shadow of a doubt. And it means that we must not be slow to acquaint our commercial friends with our objectives and to solicit their support, even to insist upon this support as a basis for our continuing relations. Yet at a time when we see evidences of misunderstanding, and occasionally contradiction of the very things we stand for (as in the case of prepared patterns, noncreative kits, molds, numbers sets, and other gimmicks and gadgets of a dubious nature) we too often hold our fire because we don't wish to offend.

Now, I think this is pretty silly. I know many of these firms and representatives very well. I believe they would welcome, rather than resent, any kind of cooperative effort to improve the standards of the profession. There may be a few borderline concerns which would not cooperate because of profits involved in noncreative products, but most of them realize that their best interests, in the long run, depend upon their being at harmony with the profession. In fact, a number of the old-line firms have resisted the temptation to produce and sell products of this nature, even though the financial gains could have been considerable.

We need the support of the commercial firms in many ways. Yet, we must not secure this support at the expense of our own professional integrity. That is why each of the regional associations and the National Art Education Association need to organize committees of art educators and commercial people to explore how we can work together on the same team. The commercial people would welcome such committees, I feel sure. In the meantime, each of us should be willing to express our views when we see something that is inimical to art education; say it without hesitancy, apology, or embarrassment. That is the only way we will come to understand each other.

D. Kenneth Winebrenner



By M. Grace Johnston
Assistant Supervisor of Elementary Art,
Newark, N. J. and author of the book
PAPER SCULPTURE

**A book of methods,
materials and tech-
niques for using paper
as a creative art me-
dium in elementary and
junior high schools.**



announcing - New Book **PAPER SHAPES and SCULPTURE**

FOR SCHOOL USE

Some imagination, a desire to experiment, a bit of practice and a few easily available tools are the basic ingredients for making original and useful things from paper. This book, offering material especially helpful to teachers from fifth grade through junior high, introduces the use of paper as an art activity in a challenging and stimulating way. In addition, it gives liberal space to the practical aspects—helps pupils gain the skill to curve, bend, twist, score, fasten and cut paper into interesting objects with freshness and originality.

Written by a teacher-author who knows from classroom experience the helpful and stimulating material teachers want, you'll find suggestions like these to help and guide you: Papers to use

and where to buy them; tools for cutting, scoring and fastening; and large photographs of basic shapes and finished pieces with text and line drawings describing how the pieces were made and assembled. In addition, the material is intriguingly indexed by months of the school year, offering suggestions your pupils can use to spark original designs for holidays, birthdays, dances, bulletin board displays, stage decorations and other occasions during the busy year. Throughout this book the author stresses the importance of originality in working with paper; the illustrations, drawings and explanatory text tell how the pieces shown were made. Designs and forms that sparkle with your own creativeness are the most satisfying and you remember them longer, too.

**FULLY ILLUSTRATED WITH DRAWINGS AND PHOTOGRAPHS.
SOUND CREATIVE ART APPROACH. 11 CHAPTERS—70 PAGES**
We'll gladly send on 10 days approval. Order copies today.

PRICE
\$4.75
POSTPAID

MAIL THIS COUPON TODAY!

DAVIS PUBLICATIONS, Inc.
185 Printers Bldg., Worcester 8, Massachusetts

Please send.....copies of PAPER SHAPES and SCULPTURE at \$4.75 each, postpaid.
☐ Payment is enclosed. ☐ Please send bill.

Name.....
PLEASE PRINT

Address.....

City.....Zone.....State.....



WITH



The happy discovery of mixing Staley's STA-FLO Liquid Laundry Starch with PRANG Powder Tempera Color creates a most stimulating and economical color mixing medium which has been a joy to countless teachers everywhere.

INSTANT COLORS! . . . Colors become alive with the first touch of Powder Tempera and Liquid Starch . . . so easy to blend and smooth to apply.

DRIPLESS COLORS! . . . Yes, colors so mixed will not drip off the brush and will wash out of clothing as easy as starch alone!

Provides endless variety for every creative activity from elementary free expression to advanced Harlequin Arts.



THE AMERICAN CRAYON COMPANY • SANDUSKY, OHIO • NEW YORK

FINGER PAINTING IS NOW
SIMPLE AS A, B, C!



A

1. Wet shelf paper thoroughly on both sides. Place shiny side up and smooth out wrinkles.



B

2. Pour one teaspoon of starch on paper. Add ½ teaspoon of Prang Powder Tempera Color and work mixture evenly across paper.



C

3. You use all parts of hands for different effects—palms, finger tips, nails and heels of hands.



SEND
FOR

our very newest Program
Building Idea Sheets.

IT'S FREE!